



SWAHILI NEWSPAPER FICTION IN KENYA: THE STORIES OF JAMES I. MWAGOJO

Richard Marshall Lepine

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SWAHILI NEWSPAPER FICTION IN KENYA:

THE STORIES OF JAMES I. MWAGOJO

submitted to the Graduate School of the
University of Wisconsin-Madison in partial fulfillment of
the requirements for the degree of Doctor of Philosophy

by

Richard Marshall Lepine

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Date of Examination

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Richard Marshall Lepine

A thesis submitted in partial fulfillment of the
requirements for the degree of

DOCTOR OF PHILOSOPHY

(African Languages and Literature)

at the

UNIVERSITY OF WISCONSIN-MADISON

1988

SWAHILI NEWSPAPER FICTION IN KENYA:

THE STORIES OF JAMES I. MWAGOJO

Richard M. Lepine

Under the supervision of Professor Magdalena Hauner

This study examines fiction written in modern Standard Swahili and published in newspapers and magazines in Kenya. These narratives are viewed as examples of literary art to be examined critically, and as sources of useful reading material for the Swahili language classroom.

The modern Standard Swahili literary scene is first surveyed from its beginnings in the 1950's to the present. The views of a Western scholar of Swahili, Lyndon Harries, are examined in depth; they are seen to be both negative and incomplete, but his early recognition of the interest and value of newspaper fiction is notable. The non-literary context in which such works appear is then presented primarily through an examination of the educational system. Field research studies of writers and readers of fiction are also surveyed here, and in appendix 3. Paradigm stories subjected to exhaustive literary analysis in later chapters come from a collection taken from two Kenyan newspapers, Bareza and Taifa Weekly, and a magazine, Fahari ya Afrika; bibliographical material on these sources is in the first two appendices.

Critical literary study of Swahili fiction is then examined. Reasons for considering such stories as items

within a separate fictional genre are discussed. The indigenous Swahili literary critical scene is then examined, followed by a survey of such studies originating in the West. A structuralist analytical approach is proposed for the analysis of newspaper fiction texts: the reading is centered on the text itself, and the structuring of the narrative, as both artistic form and as semiotic strategy--how it contributes a multitude of meanings to a reading--is the focus. The newspaper stories of James Isaac Mwagojo are chosen as the paradigm of the type of fiction available. Mwagojo's first serialized story is subjected to a close linguistic-literary reading and analysis; methodological theory is applied to produce a detailed demonstration of the richness and potential of this fiction. Other works by this author are then analyzed to show how the reading of a single story is enriched in the context of the entire fictional output of a given writer.

Approved Magdalena Hauner

Date Dec. 21, 1987

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Many people have helped and supported me during the years it has taken to produce this dissertation. One of the central points of my work here is that even a pop lit story can be artistically structured to offer (among other things) a variety of valuable insights on familial and other social relationships. My own understanding of what the Swahili writers are saying about such relationships depends to a great extent on my own experience and appreciation of the network of family, friends, colleagues, and professional associates who have kept me going all this time. All I know, for instance, of being a husband, father, son, brother, friend, or teacher--knowledge I inevitably bring to the texts I examine in this thesis--comes from the fortune of having gone part of the way through life together with my wife, my parents, my family, and my academic colleagues.

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extent that it furthers the promotion of Swahili language and literature, goes some way toward repaying the debt I feel towards Kenya and its people. I am also indebted to our landlady at the New Ainsworth Hotel, Marianne Alibhai; she befriended us, helped us when we needed it very much, and also graciously agreed to forward my writers' surveys to me after I left.

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mother can do, she got me to accept such a huge gift. In that process of coming to accept it, I have also come to see this expensive and elegant tool as part of my patrimony, a gift from my departed father, Marshall Lepine, as well. Beyond material concerns, because of how I was raised, in a loving home, with strong parental models, with a love of learning and a great deal of intellectual stimulation, I owe him and my mother much for what I am today as a scholar, not just as a person.

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INTRODUCTION

This dissertation focuses on Swahili newspaper fiction, concentrating particularly on the critical analysis of a single story. It didn't start out to be this; maybe recounting the story of the journey toward what it eventually became can illuminate the eventual result.

In studying Swahili as a foreign language, first as an undergraduate at the University of Texas under Ali Farsy, an exile from Zanzibar, almost from the outset I was exposed to literary works, specifically Muhammed Said Abdulla's first two novels, Mzimu wa Watu wa Kale (Shrine of the Ancestors) and Kisima cha Giningi (The Giningi Well). Later in my Swahili studies at Texas, under the direction of Dr. Edgar Polome, I was to undertake a more linguistic training, but the seed was sown.

Then, as a beginning graduate student at the University of Wisconsin, with Dr. Patrick Bennett as my first Swahili teacher there, I had my first experience of Swahili newspaper fiction. Now the seed took root. In the years since, I never lost my interest in the possibilities of studying Swahili fiction from the point of view of investigating the nature of its popular or mass audience forms. These newspaper stories I translated in the process

of learning the language were proof enough to me that such a thing as Swahili fiction available to a large reading public in a leisure reading context existed.

In further Swahili study with Dr. Bennett, and then later with Dr. Lyndon Harries, I received a much more complete education in the study of both classical and modern Swahili literature. I still had a predilection for fictional narrative; now I was beginning to find out how much more was available in the Swahili fiction scene as a whole. Newspaper narratives took a back seat to reading academically esteemed writers like Shaaban Robert, Ebrahim Hussein, and Euphrase Kezilahabi; the journeymen like Faraji Katalambulla and J.M.S. Simbamwene; not to mention the classical poetry and narrative studies by Harries, J.W.T. Allen, Jan Knappert, and Edward Steere. Newspaper and magazine fiction was for me now one current in the stream of modern Swahili print narrative publishing.

When it came time to do field research for my dissertation, I started from the most general of topics. I thought I would try to cover the entire popular culture scene, in all communications media, as it took form in Swahili language, in Kenya and Tanzania. Of course this was impossible, and I was gently persuaded to narrow my focus. Eventually I settled on an investigation of post-Independence publishing of Swahili language fiction and drama, the latter in its book form: published playscripts

used in the classrooms of Kenya and Tanzania, sold in the bookstores there, as narrative texts. I received a Fulbright grant to do this research in Nairobi, Mombasa, Dar es Salaam, and Tanga.

This was in 1977-78, a period of tension between Kenya and Tanzania over the break-up of the East African Community, and so, probably because I had decided to do most of my work in Kenya, and said so in my proposals and applications, I never received government permission to conduct research in Tanzania. I therefore eventually ended up spending a year entirely in Kenya collecting books, magazines, and newspapers; interviewing publishers and writers; conducting a survey by postal questionnaire of readers and writers; visiting schools, libraries, government education offices, and bookstores, all with the purpose of trying to get a sense of the Swahili fiction scene in Kenya. I returned with a (for me) huge collection of paperbound novellas and other materials to read, and began trying to write a dissertation about all I had found out and read.

Paralleling my research interests, I also had language-teaching concerns about Swahili. After completing two years of graduate study, Dr. Harries had been kind enough to have me as his teaching assistant for the beginners' Swahili courses, and so at that point I had become involved with the language as an instructor as well as a student of its literature. After returning from

research in Kenya, and more work as an assistant, now with Dr. Magdalena Hauner, I was eventually deemed fit to teach a course myself. When I was first employed as an instructor responsible for my own class (a summer intensive first-year course), I "returned to my roots" and had my own beginning students at the end of the semester try their hand at reading a newspaper story.

Meanwhile, I was trying to wade through the body of fictional material I had collected in the field, with an overall interest in producing an omnibus bibliographic compilation, ideally annotated in detail. I also visualized a further project of a generic and subgeneric typing of the works examined in the survey based upon the conclusions I would have drawn from translating and performing a close reading on each of the works in the body of fiction. I literally spent years on this, slowly reading, and then often rereading, works from the collection I had made in the field, the new releases I had managed to order from East Africa after my return, as well as the growing body of critical studies of Swahili fiction--mostly journal articles, but a few bookbound anthologies--that have appeared in recent years.

In this period of digestion, I had it in mind to mention newspaper and magazine fiction as an important but, for my project's purposes, relatively unknown and unstudied component of the modern print fiction scene. The few

examples of newspaper serials I had worked on in the classroom, or stories which I had managed to collect in Kenya, would serve as a suggestion of the potential materials awaiting further investigation and study.

I thought such investigation would prove very difficult in practice, entailing either research in the back files of the East African newspapers and magazines themselves, or taking up residence near a collection here in the U.S., if such a thing existed and was accessible. But as I turned in my dissertation work towards the section that would have to be devoted to this segment of the total field of modern Swahili fiction, and as I began to investigate the possibilities, I found out that the Library of Congress not only had very full collections of the two Kenyan Swahili weeklies which printed fiction, but that these collections were on microfilm and could be borrowed and scanned through an interlibrary loan. Now I realized that hundreds more print narratives were available, both for my own study, and for any other scholars and students who cared to borrow the microfilms. Examining this newly-found material soon developed into a full-blown dissertation topic in itself.

My work on this "discovery" of a body of narratives is still rudimentary. But time is passing, and besides, in the process of studying what is there, it is possible to make a justifiable break at this point in the project, and present a preliminary effort. In my study of the body of fiction

that appeared and appears in the "ephemeral" print-medium forms represented by newspapers and magazines, I begin by setting this fiction in the larger context of the modern Swahili literary scene as a whole (Chapter I of this dissertation). To begin to get a grasp of what is available, and to make it easier for further study, bibliographic work was done on the periodical fiction that is currently accessible here in the U.S. (Appendices 1 and 2). The non-literary context of newspaper fiction publishing is then described, and some of my field work on writers and readers that relates to this question is incorporated (Chapter II; Appendix 3). The critical approach I bring to these texts, especially in its aspect of seeking to take into account those features of periodical fiction which are unique to the medium-form, is then delineated, and methodological influences are acknowledged (Chapter III). Having put forward a theoretical approach to literary criticism of these texts, this methodology is tested, demonstrated in action on an actual newspaper narrative, to provide an example of some of the specific features of the newspaper fiction which can be revealed at the level of the individual narrative, and which are also possibly worth application on a field-wide basis (Chapter IV; Appendix 4). After this groundwork has been laid, I then proceed, with a somewhat broader analytical range, to examine the collected works of the author whose story was

the subject of the preceding chapter's close reading. The aim here is to take the next analytic step before generic study, to read an author's work in the context of his oeuvre, illuminating not only the reading of one writer's individual narratives, but also suggesting the implications of diachronic study for this relatively large body of fiction in its entirety (Chapter V).

Still to be accomplished is a look at the body of periodical fiction with the aim of delineating generic characteristics, or similar categorizable features which transcend the single narrative or author. At this stage in my work, such a project is still at the investigation and speculation stage. The body of stories now available to me from my recent research still has yet to be completely read and analyzed.

• The present thesis, even as an initial effort, is still reasonably lengthy: this from what was originally conceived of as perhaps half of a chapter in a dissertation which would offer a broad overview of modern Swahili fiction publishing in its entirety. But this is a good place to stop, take stock, and share preliminary findings. Needless to say, when I have still not yet even worked through the available periodical fiction, the grander dream of producing an inclusive annotated bibliography of all modern printed Swahili fiction narrative still awaits fulfillment.

CHAPTER I

THE MODERN SWAHILI LITERARY SCENE

Where does newspaper fiction fit into the Swahili literary scene? To answer this question, it is necessary to have some idea of the literary history of modern Standard Swahili, and that in turn requires a sense of the broad history of the language and its oral and written literature from the earliest days to the present. One way to try to come to an overview of Swahili linguistic and literary history is to set up several opposing categories within the field of examination, divisions for comparative purposes, in order to make the analytical task easier. In the process of investigating by means of these hypothetical oppositions as they bear on the topic, their own reality and relevance should become clearer as well.

One obvious division within the field of Swahili-language literature is that between the classical and the modern literary traditions. It is possible to note immediately that the classical material is mostly poetry, while the bulk of modern writing is in prose of various types, including narrative fiction. A further way to divide the field is to focus on the language of these traditions, looking at the differences between the Standard Swahili of

most of modern writing, and the literary Swahili of the classical traditions. Much of the latter was hand-written in modified Arabic script rather than Roman characters, and in the dialects of Mombasa, Lamu, and other city-states of the East African coast where the tradition flourished.

Yet another contrast might be between, on the one hand, the oral literary traditions of the various first-language Swahili-speaking coastal peoples, or at an even broader level, the oral traditions in all the different mother tongues of Swahili literates in general; and, on the other hand, the overwhelming presence in modern East Africa of the primarily Western-style international urban culture, here particularly its narrative forms, as transmitted by all sorts of mass media. As parts of the narrative environment both the oral traditions and the mass media constitute forces which shape the perceptions of the written literature of whatever period; in some cases they may even contribute significantly to its form.

The present study of Swahili literature arises out of pedagogical as well as literary-historical concerns. How does the cultural alien gain access to the written literary tradition? Of course, this immediately sets up another potentially interesting opposition for comparative purposes: the East African Swahili literate versus the outsider who wishes to experience the literature first-hand rather than

through translation. In addition to acquisition of the language itself, most likely in the Standard version, and studied in formal instruction at the college or university level, the non-East African inevitably acquires a learned, academic-type cultural background against which the literary works are read. The assumption is that the average cultural alien's entry into the Swahili literary tradition is almost entirely involved in the retrieval of narratively-stored cultural information, rather than direct experience of and participation in modern East African society.

Literacy in Swahili, however acquired, involves some years of study to reach a basic plateau of ability to apprehend a text. While it is assumed that the learning about and the direct experience of the language and its literature continue for a lifetime after that plateau has been reached, for the reader who is a cultural outsider, part of the reaching inevitably involves the study of Swahili language history. The essential beginning text in that area of inquiry for a number of years has been Whiteley's Swahili: The Rise of a National Language.¹ Even reading this introductory work can have the effect of stimulating the consideration of some of the contrasts in Swahili linguistic and literary history mentioned earlier. For instance, Whiteley describes the differing language situations between what became the colonies of Kenya,

Tanganyika and Zanzibar, as well as the differing government language policies, especially as they related to the creation and promotion of Standard Swahili during the colonial period. The precolonial language situation, and then way in which the German and British colonizers confronted it and reshaped it, were part of the inheritance of the independent nations of Kenya and Tanzania in the early 1960's, and understanding these historical legacies goes a long way toward explaining the post-Independence state of affairs as far as Swahili in Kenya is concerned. The development of Standard Swahili is Whiteley's focus in this book, even though he gives a very detailed and useful historical account of its dialectal predecessors and competitors.

On the topic of dialects, although this dissertation is concerned specifically with fiction written in Standard Swahili, some of its writers are, not surprisingly, mother-tongue speakers of one or another of the regional dialects of the language. In terms of publishing, modern writing is not exactly flourishing in Kiamu or Kimvita, the mother-tongue Swahili dialects of Lamu and Mombasa respectively. However, these two fountainheads of classical Swahili poetry still remain an ultimate standard by which usage is judged, and so must enter into and affect the scholar and critic's appreciation of even a mass-audience

text written in Standard Swahili. Derek Nurse and Thomas Spear's The Swahili: Reconstructing the History and Language of an African Society, 800 - 1500² provides an introductory historical look at the dialects. There are also several other studies which explore certain aspects of mother-tongue Swahili in greater depth, or account for later developments, which could serve to sharpen the contrast between the language and literature of the dialects and that of the Standard form.³

As for Swahili literary history specifically, Whiteley has a good deal of material in his book, but a more in-depth, as well as more recent investigation of the scene may be found in Albert Gerard's African Language Literatures.⁴ Chapter five and parts of chapter eleven of Gerard's study are specifically concerned with Swahili literature from the earliest times to the present, but the entire book illuminates the understanding of this particular tradition in the context of the development of written literatures in African languages in general. For example, the similarities between, say, the histories of modern Hausa and Swahili fiction are much greater than the differences. A source of literary history which is a bit less accessible because of the author's personal English writing style (and, for some readers possibly also because of his Marxist political viewpoint on literature), is Rajmund Ohly's

account of Swahili literature in Andrzejewski et.al.'s Literatures in African Languages; there are also the classical studies of J.W.T. Allen, Lyndon Harries, Jan Knappert, and Edward Steere.⁵ Elena Bertoncini's recent bibliography of fiction and drama in Research in African Literatures⁶ can serve to round out the picture and focus more specifically on modern narrative written in Standard Swahili.

Assuming a reading of these language and literary histories, it is possible to conceive of a sort of basic historical-cultural viewpoint which would inform the apprehension of each particular individual literary text. Such a viewpoint would be the amalgam of the aforementioned Western and East African scholars' primarily historical accounts, oriented to the depiction of facts rather than the proposal of literary judgements. Accompanying this fact-based, historical viewpoint on the literature would be an some appreciation of the wealth and complexity of detail within this field of study, a vision conjured by the scholars' references to and citations of a multitude of primary literary texts and secondary historical or literary-critical studies. Informed by such an historical view, the critical distinctions between the modern and the classical, the narrative and the poetic, and even the Kenyan and the Tanzanian, all become clearer.

A survey of Swahili literary history can also be informed by a focus on the nature of the composer-performer of a literary work in a particular genre, on the artist's audience, and on their interrelationship in the process of creating a literary experience. That is one of the topics of the next chapter, which seeks to examine the social context of modern Swahili periodical fiction. Here, in a general overview of the entire literary scene, the relationship of artist and audience is an appropriate starting point as well.

Literature appears within and requires an audience; at various times, the individual artist may be just another audience member or a fellow composer-performer. It can even be argued that the readerly process in the apprehension of the work of verbal art is itself a form of literarily creative activity as well. At any rate, looking at the object of study demographically, a summary view of the previously cited historical sources provides the student of Swahili literature with a range of differing patterns of audience distribution over time. That is, there is the audience for the historically earliest forms of literature, first oral performance and then the classical written literary traditions, coexisting and interacting, and alive to the present day. There is the "audience" for non-literary lingua franca Swahili which, starting from the

coastal locus of that first group of mother-tongue speakers, spread throughout East and parts of Central Africa. Then there is the group constituted by speakers and writers of Swahili who experienced the language as an implement of colonial administration, including the mission-governmental educational system where written literary material was offered. Finally there is the array of Standard Swahili literates who read and write the language as they live their daily lives in the independent nations of East and Central Africa.

Naturally, there is a great deal of overlap among the four groups, since the span of time represented, although much longer in totality, could at least be represented by example with artistic works produced within a period spanning less than a hundred years. There are a number of Kenyan and Tanzanian coastal people today, for instance, who would be equally familiar with oral narrative performance, and with classical poetic genres; both of these literatures would take form in their mother-tongue dialect of Swahili. This same population might be familiar as well with modern writing in the Standard version of the language.

Since the topic of this dissertation is a form of Standard Swahili writing which appeared first in the later colonial period, and continues to flourish and grow to this day, the classical period is not of central concern here.

Returning to the theme of oppositions, and now looking at the audience for the writing specifically in Standard Swahili, the vast majority of these readers are cut off from the classical tradition. Considering this vast audience, relatively few within it possess the linguistic and cultural background necessary to appreciate the classical literature. For the majority in this type of audience, exposure to it is limited even in the modern educational system, again for practical reasons of language form and cultural origin.

Certainly the classical tradition informed and informs the work of a number of first-language speakers who compose in Standard today, and its importance cannot be ignored. It is an important focus-point of scholarly work, for instance, in the universities of Tanzania and Kenya. Classical works, mostly poetry, printed now in Roman characters rather than Arabic, are circulating to this day in East and Central Africa; however, they are of interest to this fairly tiny percentage of the readership, the indigenous and foreign students and scholars.

In the present study, the orientation is toward the reading experience of the mass audience of East and Central African literates in the Standard form of the language. This group is much more likely to approach the Standard literary text from a literary background which is a fusion not only of other Swahili written texts, but also of

experiences of the oral tradition; of the electronic media which have at best a limited written component (radio, film, records and cassettes; in some areas, perhaps television, including video-cassette recorders and tapes); and in many cases, especially in Kenya, of print-medium material written in one of the colonial languages--for most of this particular group in question, English.

Still examining from the point of view of this mass audience, looking now at the medium of print, the non-Swahili material most typically consumed may be characterized as a few works from the classical Western canon offered through the school system; a healthy minority of works, both popular and elite oriented, written in English by East and Central Africans; and popular literature imports from Europe and America. Different types of print-medium outlets are the Western-style paperback books (hardcovers are rare) either published locally by the larger indigenous companies or imported; the novellas and chapbooks published locally by smaller independent publishers in forms somewhat less well-constructed than the multinationals' paperbacks; magazines, comic books, and photonovellas with some print content; and finally newspapers.

Historically, this Swahili-literate mass audience is the product initially of the various colonial powers in the area exploiting the presence, coverage, and power of the

trade language, culminating with the British colonial administrations' development and promotion of the Standard version of the language starting in the mid-1920's. It is possible to see the process of Standard Swahili's rise as an "official" form of the language with the power of government behind it as both cooperating with and co-opting the natural development of a grass-roots lingua franca Swahili. The latter had been spreading to the interior since the early 19th century. It is just that the colonial systems were the original mechanisms whereby a readership in this hybrid Standard form of the language began to be developed, and whereby printed materials began to be mass-produced. Post-Independence governments continued this process, vastly expanding the quantity of readers through more equitable educational policies than those of the colonies. The quality of materials increased as well, and original works by local authors appeared and now dominate the scene. The most crucial governmental decisions taken during this historical process were the British colonial effort to standardize the language, and the independent Tanzanian decision not only to adopt it as a national language, but to then back that choice with serious and apparently successful promotion.'

Regarding fiction written in Standard Swahili, developments during the later British colonial period, and

after, are of primary concern in examining the specific topic of periodical fiction, as it was during this time that newspaper and magazine as well as bookbound literature in Standard began to become mass audience forms. Gerard gives a good account of the early translations of Western works into Standard Swahili, as well as the composition of the first original works. The latter resembled oral narrative transcriptions; examples are Mbotela's 1934 Uhuru wa Watumwa (The Liberation of the Slaves), or the works of David Diva and Omar C.A. Shariff.⁸

The era which saw the start of modern, Western-style writing in Swahili really begins with the appearance of Shaaban Robert's Kusadikika ("To Be Believable"--the name of a utopia), published by the East African Literature Bureau in 1951. It is the oldest from among a first group of modern Standard Swahili fictional works which really began to circulate throughout the school systems of Kenya and Tanzania after independence in the two countries, culminating eventually in the study and evaluation of these fictions by indigenous academic critics. Along with Shaaban's above-mentioned work, his 1952 Adili na Nduguze (Adili and His Brothers), published by MacMillan, would be numbered among the members of this first wave of modern narrative publications that have gone on to become part of the modern Swahili fiction canon; others would be Muhammad

Saleh Farsy's Kurwa na Doto (Kurwa and Doto; EALB, 1960), and Muhammed Said Abdulla's Mzimu wa Watu wa Kale (Shrine of the Ancestors; EALB, 1960).

From the same period, there are works like Yussuf Ulenge's Nguzo ya Maji (Pillar of Water; EALB, 1951) or C.A. Shariff Omar's Hadithi ya Hazina Binti Sultani (The Story of Hazina, the Sultan's Daughter; EALB 1950). While they too have gone through numerous reprintings, even through the post-independence period after being taken over by Oxford University Press, they have not attracted the same sort of critical attention as those of Shaaban Robert or Muhammed Said Abdulla. They are shorter works, fantastic tales with their roots in oral traditions, in these cases, Arabic/East African coastal, which seemed to be the characteristic of Standard Swahili fiction published during colonial days.

Then with the appearance of Faraji Katalambulla's detective thriller, Simu ya Kifo (Phone Call of Death; EALB, 1965), which built upon the success of Abdulla's Mzimu wa Watu wa Kale, and which now also seems to have entered the Swahili fiction canon, a second and much larger wave of publications began. The mid to late '60's was the period during which the greatest number of new titles were released by the multinational, parastatal, and indigenous publishing houses alike. After that, particularly with the "oil price shocks" of the '70's, new publications continued to appear,

but at the approximate rate of between five and ten per publisher each year; and so it continues to the present day, though Elena Bertonecini now notes a new growth in Swahili fiction publishing, centered in Tanzania, beginning in the early-mid 1980's.⁹

At some point in the process of accumulating a factual background against which to read modern Standard Swahili narrative fiction, it would seem appropriate to sort out some of this historical detail by examining a judgmental perspective on the literary history. The eminent Swahili scholar, Lyndon Harries, was uniquely qualified by his personal experience of the scene to comment upon this crucial period of the beginning and the early development of modern writing in the Standard form. At this time, the academic literary-critical community of the Universities of Dar es Salaam and Nairobi were also in their developmental stages, and few western scholars were looking at Standard fiction in any depth. For the purposes of providing a sociologically-based critical viewpoint on the literature, and especially because Harries incorporated a familiarity with the fiction of the newspapers, certain of his writings on modern Standard literature are now surveyed in some depth.

The studies in question are all journal articles, and were published between 1966 and 1976.¹⁰ In general,

Harries' concern is to present an overview of the Swahili-language literary scene of this period, to place this modern poetry and fiction in cultural context, and to account for its apparent deficiencies in comparison with Western literary works. As he was someone who had been on the scene as a missionary, a teacher, a researcher, and a language policy formulator during the developing years of Standard Swahili, what Harries had to say provides an important point of view on this period of literary history, albeit generally from a colonialist perspective. Harries' critical concerns and observations also continue to have relevance today even in a literary scene which is much changed from the one which he was describing in the writings examined here. It will be seen that his views are embarrassingly negative, and curiously incomplete in their ignoring of almost all post-60's writing. Beyond provoking debate, however, they do contain some still-useful ideas, as demonstrated for instance in Albert Gerard's citation of Harries to be examined later.

Several of Harries' articles under consideration follow the general pattern suggested above--an overview of the literary scene--and so those which do follow the pattern all eventually inevitably focus upon the works of Shaaban Robert, then and arguably still the most famous and respected writer of Standard Swahili. The two earliest of

Harries' articles surveyed here are of this type: "Tale from Tanga: A Literary Beginning,"¹¹ and "Vernacular Literature in African Language Teaching,"¹² both published in 1966. The pattern recurs with a 1969 review of some of Shaaban's works,¹³ the 1970 publication of "The Credibility Gap in Swahili,"¹⁴ with "Swahili Literature in the National Context"¹⁵ published in 1971, and in 1975 with "Shaaban Robert: Man of Letters."¹⁶

The remaining articles to be considered here focus on more limited topics. They are "Style in Swahili,"¹⁷ published in 1967; "Swahili in Modern East Africa,"¹⁸ 1968; "Language Policy in Tanzania",¹⁹ 1969; a review of the first volume of *Uchambuzi wa Maandishi ya Kiswahili* (Criticism of Swahili Writing)²⁰ from 1973; and "The Nationalization of Swahili in Kenya,"²¹ 1976. These pieces will be discussed here first. They offer important background on and insights into the critical thinking behind Harries' approach specifically to the reading and analysis of modern Swahili literature.

The first article to be examined appeared in the journal *Kiswahili*. "Style in Swahili" criticizes the deviations from Standard Swahili to be found in two short stories published in a previous issue of the journal. These deviations which Harries cites mostly result from the interference of English, which he knows to be the language

of education of the authors in question. Another of Harries' articles, a purely linguistic study using newspaper news reportage rather than literature as its source material, expands on this question.²² A key element in Harries' argument is the view that a knowledge of mother-tongue Swahili language, beyond the level of grammar, that is, for example, including a knowledge of proverbs and natural similes, is essential both as a resource and as a checking mechanism in the process of developing a Standard Swahili literature. "This view is evident, for example, in the following statement from the opening section of the piece:

Some African writers have a good understanding of Swahili grammar, but very little idea as to how in fact the Swahili people express themselves. A sentence may be grammatically correct, but still unacceptable, because the phrasing or syntax is not according to Swahili practice.²³

The next article to be examined, "Swahili in Modern East Africa," is a chapter in an anthology of studies of language problems in developing countries. Because of the nature of the work in which it appears, the literary

sections of the essay tend more toward sociolinguistic issues rather than the historical or bibliographic. One of these issues is the nature of the literature produced and circulated on the model of the comparatively recently borrowed Western forms. Harries begins by discussing writing in the vernaculars:

The best-known writers in the vernaculars naturally write about what appeals to their own people, and although they may claim that this does not prevent them from expressing general human values, the foreign reader who knows the vernacular is more likely to find literary features characteristic of folk literature than of creative writing by individuals.

This is true of Swahili literature where Swahili is the first language. With a few exceptions, creative writing in the vernacular by African writers for whom Swahili is a second language simply does not exist. Even during the colonial period various agencies encouraged creative writing in Swahili,

but the response was most unsatisfactory.¹⁴

He goes on to explain this, and introduces the special problem for Swahili of the classical versus modern literary traditions:

The reasons for this literary barrenness were sociological, not linguistic. Under the colonial system of indirect rule, East African societies to a large extent remained closed societies, and the art of writing was never an African cultural activity. The unique literary tradition of Swahili poetry was introduced by the Arabs, and even to the present day this art retains stylized conventions which make it quite distinct from free creative writing in the Western sense.¹⁵

Harries was able to recognize that that tradition not only had not developed and kept pace with modern, national society, but was actually in some ways exerting a negative force on the growth of literature in the Standard form. This is one of the major themes of Harries' descriptive studies of the modern scene, and it was raised a number of

times in the course of his writing on the topic; that fact will become evident when his other more literary-historical articles are examined. Another of his important themes, his negative view of the quality of almost all modern literature he had come across, is sounded in this passage:

Since the reading matter available to the vast majority of East Africans remains limited to religious tracts, simple school texts, folk tales, proverbs, and the occasional thriller, the literary outlook in the vernaculars is not very encouraging. At the same time we find in East Africa a desperate shortage of educational opportunity combined with a pressing urge to develop at express speed. This has meant an enormous increase in the appetite for reading material. In Tanzania there is a national language without a national literature....¹⁶

In the closing section of "Swahili in Modern East Africa," Harries also addresses the use of language in literature to reflect real life usage:

The ideas, interests, and occupations of many in East Africa have reference to the world in which English is the chief medium of communication. It is a commonplace that they live in two worlds. Educated East Africans may often be heard switching from one language to another, Swahili and English, when conversing among themselves. There are some things they feel can be properly expressed only by using one language or the other. English borrowings are made at almost every level of Swahili speech. Popular literature in the press, short stories in Kiswahili cha kihuni, "the Swahili of the bums," with modern themes of crime, sex, and booze, are full of English words and phrases. Wherever people are sure of their Swahili, they are not afraid to borrow.¹⁷

The mention here of "popular literature in the press" is yet another of Harries' central themes, raised in the earliest and, for me as a researcher, most influential of his studies of modern writing: "Tale from Tanga: A Literary Beginning"

(1966). Since the latter article is among the group which employ Shaaban Robert as the focal point of overview and analysis, full discussion of it will be deferred; but it will be seen that, based on repetitions in later studies of points first articulated in "Tale from Tanga," that article is the key source in Harries' writings on modern Standard prose. An example here, from the quote above, is the reference to Kiswahili cha kihuni, which first appeared in "Tale from Tanga" in the course of Harries' calling attention to newspaper fiction. But returning now to the article currently under examination, "Swahili in Modern East Africa," this is the first and only time in his exploration of the newspaper fiction that Harries draws attention to the incorporation of English into this form of popular fiction writing. Here he offers a motivational explanation in addition to the reporting of an important stylistic feature of these narratives.

The 1969 article "Language Policy in Tanzania" also contains a brief look at Swahili writing of the time, both literary and non-literary, but the view offered of the literary scene is a succinct recasting of ideas from "Swahili in Modern East Africa": the themes of a stagnating classical literature and an unsatisfying modern writing are repeated, and in the first lines there is even an echo of his concern over the stylistic influence of English on

Standard Swahili syntax--but here at a much more general and also more profound level. In the following quote, it will be seen that the term "Swahili literature" refers to the classical tradition, and "English expression" can perhaps more accurately be taken to mean international, Western-oriented urban culture concerns finding original expression in this colonial language:

The direction in which Swahili is moving is towards an approximation of English expression and idiom and thought. The substance of most of what is written today in modern Swahili bears no relation whatsoever to traditional Swahili culture, nor to any tribal culture as we have known those cultures in the past. Swahili literature may be excluded from this revolution in Swahili usage because its central characteristic is its rigid conservatism. Although writers like Nyampara (sic) include contemporary topics of a limited nature in their poetry, Swahili poetry is generally characterized by its backward look. The backward look was, and still is, the mark of the Swahili poet, but

Tanzania today is a forward-looking nation, and this may eventually be reflected--but at present is not--in free creative literature in Swahili.... Swahili writers today can hardly be blamed for failing to reflect a national culture which is only in its infancy, and in the field of literature the traditional absence of a written creative work in the previous tribal life of the vast majority of the nation is reason enough to account for any reluctance to take up the pen. Not that there is any shortage of Swahili manuscripts in the publishing houses, but what is written is for the most part immature and lacking in national, as distinct from tribal, appeal.¹⁰

These are strong words, but understandable for the time in which he was writing, the late '60's, with some lag between the writing of the article and its appearance. However, the trend away from the provincial, ethnic group-based writing was evident beginning with the success of Muhammed Said Abdulla's first novel, Mzimu wa Watu wa Kale (1960). During the period within which Harries was concerned, it was

reprinted twice, in 1965 and 1968. A detective story in the Sherlock Holmes tradition, but with Zanzibari characters and setting, it could be viewed as an essential, crucial example to publishers, and to other writers, of a potential audience for books of this type. This was confirmed by the similar success of Faraji Katalambulla's police procedural, Simu ya Kifo (1965, but also reprinted twice in 1968). It is a source of regret to me that I did not have enough knowledge of modern writing at the time to be able to recognize this possibility and to discuss it with Harries before his death in 1980, nor to discover his views of the merits of works by later writers like Balisidya, Hussein, Kezilahabi, Mkangi, Mohamed S. Mohamed, and Said Ahmed Mohamed: important writers, all of whom Harries had read, but of whom he hardly makes mention in his later studies of the modern literary scene.

One of his objections might have been to any kind of overt political didacticism, certainly a characteristic, for example, of Kezilahabi's 1979 Gamba la Nyoka (The Snake's Skin). It seems to be a matter of literary rather than political judgment on Harries' part. In his review of the first volume of Uchambuzi wa Maandishi ya Kiswahili, a collection of literary-critical studies of modern Standard-language works by Shaban Robert, Muhammed Said Abdulla, and Faraji Katalambulla among others, he concludes

with a lament over the now politically, and formerly religiously, prescriptive tone of the articles in this first collection of indigenous criticism:

It is unlikely that a viable modern literature in Swahili will emerge so long as the centre of Swahili literary activity, in the broadest sense, is political. In Swahili literature, from the point of view of literary standards, it has always been a case of too much religion or too much politics.¹⁰

The next article to be examined here, "The Nationalization of Swahili in Kenya", is primarily a sociolinguistic study; where literature comes in is in a section where Harries is discussing the process of "secularisation" of the standard form of the language, that is, something like its "deculturation" in relation to mother-tongue Swahili of whatever dialect. The specific example he eventually cites is the, from the "ethnic Swahili" point of view, explicit sexual content in Euphrase Kezilahabi's first novel, Rosa Mistika (character's name). Harries opens by setting up an opposition between the first-language community and the Standard Swahili speakers and literates:

In the language situation in Kenya, it must be realized that the Swahili people no longer have exclusive control over what is appropriate in the language. Not only do the Swahilis see the language itself as being operated in what for them are inappropriate linguistic forms, but they also see their language being used to describe human behaviour in a manner totally unacceptable to the Swahili community. ...While good use is sure to be made of advice and direction from first-speakers of Swahili in Kenya, this will not prevent the emergence of new standards of acceptability based upon the speech of the majority....

...This implies a much more open attitude to Swahili language than perhaps most fluent Swahili speakers are inclined to adopt.¹⁰

This section illustrates again Harries' standpoint taken in the earlier "Style in Swahili" article, i.e. the literary critique, though here of narrative event rather than form of narration, from the cultural point of view of the

first-language Swahili speaker. He is not actually going to be concerned to make a literary analysis of Rosa Mistika; this section and the article as a whole are reports rather than critiques or alternative proposals.

Still, as the above quote seems to suggest, in this article there is much more a sense of accommodation on Harries' part to linguistic change in the Standard form from outside the mother-tongue culture than is evident in the "Style" article written almost ten years earlier. Yet also evident is the fact that he still brings his own intimate knowledge of Swahili culture, and of other indigenous cultures, to bear on his reading of the modern novel written in Standard Swahili, which is no culture's mother-tongue. He himself can be numbered among those who now "no longer have exclusive control over what is appropriate."

While aspects of the language of narration may be seen as Harries' primary concern since he is a linguist, he does examine narrative content as well. Here his examination is in terms of cultural authenticity, or, to put it in other words, in terms of relevance to the personal experience of the imagined individual reader. It is not simply "ethnic" Swahili culture which is at issue, but more broadly something like traditional culture (of whatever ethnic group) versus the emerging urban popular culture scene. A new group of readers participates in a homogenized culture

which represents the fusion of elements from a number of indigenous ethnic groups into the international, Western-style way of life to be experienced especially in the modern nations' major cities:

Kezilahabi's little book is a good example. He goes farther than most writers with a similar non-Swahili African background in his use in the Swahili language of explicit sexual descriptive passages....Actually, Kezilahabi does not go very far, but much farther than if he were writing in his own ethnic language, and certainly much farther than a Swahili writing in his own language for his own people.... There are many East Africans (usually those who have had some formal education) who enjoy a sense of liberation from reading such material, especially in a language other than their own. A language which is the property of a relatively small community...is culture-bound. The use of another language...frees both the writer and the reader from any censure

from his own community. Both the writing and the reading become a matter for the individual, not for the community, and this is still a comparatively new distinction in East African society.²¹

Views like these offer an intriguing standpoint on the exploration of themes like sexual behavior in any Standard Swahili fiction, whether it be a bookbound novella like Rosa Mistika here, or the newspapers' single-issue and serial short stories which, as has already been seen, Harries also cites for their explicit sexual content. So this 1976 article is yet another echo of the two 1966 articles, particularly "Tale from Tanga," which begin the group of Harries' studies which focus specifically on literary history and the modern writing scene, rather than on more general sociolinguistic issues. These literature-oriented articles revolve around the figure of Shaaban Robert.

The editor of East Africa Journal introduced "Tale from Tanga" thusly: "Taban Lo Liyong's article in the December Journal has stirred considerable controversy including this additional commentary on Swahili writing today." The reference is to Taban's now-famous article, "Can We Correct Literary Barrenness in East Africa?"²² In that manifesto, Taban did not actually have much to say about Swahili

literature, classical or modern. The following was about the extent of it: "...Shaaban's Swahili poems give more warmth than Goethe's German ones to an East African."²³ So Harries was not responding directly to points which Taban made in the article so much as he was stimulated by it to share his thoughts on the Swahili literary scene, and particularly the revered place in it that Shaaban Robert had begun to acquire.

With characteristic wit, Harries ties his views to Taban's by beginning his essay with a humorous summary depiction of the Swahili epic hero Fumo Liyongo, whose place is now being taken by a new legendary figure, Shaaban Robert. The pun on the names and the semi-quote in the following passage are as far as Harries goes in direct reference to Taban lo Liyong's "Literary Barrenness" essay. Harries discusses the process of uninformed appropriation of Shaaban as a literary giant by both indigenous and foreign scholars:

We do not have to read what he wrote. What matters most is what he is supposed to have written....In East Africa, amidst the lamentations for a comparatively barren literary scene, the comforting word goes around, "We don't

have many writers, but we do have Shaaban Robert."

The masses are easily deceived, but in our East African university colleges there must surely be those who can see the reality behind the legend. They must see Shaaban Robert for what he really was, the first in East Africa to write in different genres,--the short story and the political allegory, the traditional poem in utenzi form and the simple autobiography, the essay and the translation....He had a vision of what writing could be, and he was the first in East Africa to get down to the exacting and continuing task of being a professional writer. For this, he will never be forgotten in his own country.³⁴

Having given Shaaban his deserved praise, Harries next moves to the critique of his literary abilities. This was necessitated by the process of mythification of him already in evidence by the mid-60's:

....His Swahili background strongly influenced much of what he wrote.

Traditionally, the Swahili writer loved to moralise. His values were the conventional ones. Shaaban Robert was in his element--and in the tradition of his people--when he was postulating moral, conventional principles of no individual application. This results in an astonishing lack of humour, and surely the ability to laugh is an African characteristic. But Shaaban's writings, like folk-literature, were functional; he wrote to instruct rather than to move his readers to enjoy his work and smile and laugh, and this too is in the Swahili tradition. For the modern reader, what Shaaban wrote is altogether too respectable, too consciously improving. It is like reading parts of the Quran or of the Bible. Very goody-goody, but not really entertaining. It is like being in school.³⁵

This kind of balanced look at Shaaban Robert's skills and defects was to be repeated in the studies of the modern Standard literary scene which followed "Tale from Tanga."

The descriptions are more formal and detailed than the rather humorous "Tale," but the basic theme always recurs of Shaaban as both an important and gifted transitional figure, and yet a flawed narrative artist.

Shaaban Robert is still a highly revered figure in East Africa; to this day his works are "set" books in the curricula of secondary school and university Swahili courses in the Tanzanian and Kenyan educational systems. He is also still being lionized by people who have never read his work. Nevertheless, many people have read his poetry, fiction, and essays, and they both enjoy and have been influenced by them. His work is an acquired taste; sacrilegious as his statements about Shaaban seem, Harries in "Tale from Tanga" and in the studies which followed it goes a long way towards explaining both how and why this is the case; and that ultimately really does not diminish the true importance of the legendary figure.

The other important theme of "Tale from Tanga" is Harries' comparison of the newspaper fiction of the day to the dry, non-realistic writing of the master, Shaaban. As with his analysis of Shaaban Robert, elements of this section of the essay which discusses periodical fiction were also carried to a few of the later studies, sometimes as direct self-quotations.

Whiteley had called brief attention to newspaper fiction in Swahili. The Rise of a National Language.¹⁶ Here in "Tale from Tanga," the only other early, i.e. mid-60's, mention of this body of fiction by a western scholar I am aware of, there is analysis as well as description.

....It is extremely doubtful if Shaaban Robert would have approved of the group of writers who in the last few years have chosen to write modern short-stories for the Swahili press....Writers like Bawazir, Vuo, Semwaiko are known to many in Tanzania. The Swahili they write in has sometimes been called unflatteringly Kiswahili cha kihuni, the language of what Americans call "the bums." Indeed the stories are nearly all about bums and tarts. Mr. Bawazir, who has never once to my knowledge been compared with Shakespeare, has expressly written in the newspaper Mwafrika: "Natoboa siri za makahaba na makuwadi wa mwambao wa Tanga," "I penetrate the secrets of the harlots and pimps of the Tanga coastal region."¹⁷

On the subject of these particular authors, in the collection of fiction under study in this dissertation, I found several stories by Bawazir, and one by Vuo, while Semwaiko is not represented.³⁴ To date, I have not been able to find copies of the newspaper Mwafrika here in the U.S., or other examples of the work of those authors mentioned by Harries.

At any rate, returning to Harries' argument in "Tale from Tanga," he goes on to make the contrast between Shaaban Robert's writing and that of the popular literature authors:

....In reading these "Tales from Tanga" one feels that the sordid events described are things that really do happen; they are about real people. The amazing richness of vocabulary, reflecting current speech by at least a small section of the community...is surely the expression of a reality. The traditional Swahili love of moralising, at least in literature, is kept to a minimum, and sometimes, thank goodness, is omitted altogether, because the story may speak for itself. The writing is realistic, and for Africans to write realistically is, with the deepest

respect, something of an innovation in East Africa.³⁵

Next he examines the broader, even continent-wide implications of the development of this kind of fiction:

These stories have much in common with the modern vernacular literature that is sold from stalls in Nigerian market-places. It represents the beginnings of a modern indigenous literature, and is far more genuine as an art form than most books written by Africans in a foreign language. It is literature by and for the people, and that is what African literature should be. It may be limited in range, for life is not all "bums and tarts," but it is more truly African than anything written in a foreign language.

....Eventually African literature must be completely Africanized.... When that day comes in East Africa it is hoped that some grateful thoughts will turn to those comparatively unknown writers who

considered that "the prostitutes and pimps" were worth writing about.⁴⁰

The present still very limited study of Taifa and Baraza fiction of the 60's and 70's represented by this dissertation is partly intended as an answer to Harries' call here for the valuation of the historical importance, if not the literary worth, of Swahili newspaper fiction. This 1966 essay encapsulates the major arguments of Harries' later works on the same topic. The repetitions and even self-quotes from "Tale from Tanga" in these articles seem to suggest this. Even into the '70's, when he had already read some of the best works from the wave of post-Independence Swahili fiction publishing, to the very limited extent that he wrote about it at all, as exemplified, for instance, in his earlier citation of Kezilehabisi's Rosa Mistika, Harries' judgment of this narrative material hardly changed from that which he applied to Shaaban Robert's work on the one hand, and to the newspaper fiction writers of Tanga on the other. Somehow he could not see the features he valued in their work now evident in the wave of novellas published in the late '60's and early '70's in Kenya and Tanzania.

In "Vernacular Literature in African Language Teaching," published in the same year as "Tale from Tanga," 1966, Harries restates the message about newspaper fiction in a more formal fashion, while opening up the implications

of his judgment of Shaaban Robert to apply to the works of other authors attempting to find a place in the "elite" market for bookbound Swahili writing, the educational system:

The idea of writing for the unseen reader is quite foreign to Swahili tradition and never existed in tribal society. Writing as a means of self-expression is equally foreign to East African society. Swahili short stories in the vernacular press are probably the most genuine literary development in the Western direction, while at the same time they are addressed to an African audience. The plots are repetitious, the subject-matter deals with the consumption of intoxicating spirits by men who are invariably stripped of their possessions, sometimes even their trousers, by prostitutes, and there is the inevitable moral, a hangover from the traditional didacticism.⁴¹

The explanatory remark about the act of writing seems to be directed at Shaaban's work, but obviously has wider implications. Later in the essay, he discusses Shaaban Robert directly, repeating material from "Tale from Tanga":

....Since texts by Shaaban Robert have been frequently used for Swahili language teaching, it may be as well to point out that the reason for their use lies in their linguistic quality, not in any value they may have as literature. For the most part his work, as literature, does not justify translation into a Western language....As a creative writer Shaaban's achievement was comparatively a small one, but as an exponent of the language on perhaps a rather self-conscious literary level he deserves to be read.⁴²

This now-familiar judgment is echoed in a 1969 review by Harries of a few of the then-recently released Thomas Nelson editions of Shaaban's work. In the following excerpt, the process of examining the Father of Standard Swahili literature in context is developed a step further,

with an insight into his style and the influences that shaped his work:

Although he is generally regarded by his many admirers in East Africa as a writer within the Swahili tradition, he is more properly the first Swahili writer of any merit to make at least a partial break from tradition. He is a transitional writer....The foreign influence tends to be hidden in Shaaban's writings, because on the surface all of his sentences look so very indigenous. Whereas a less self-conscious Swahili writer would not think it amiss to include a few English expressions of current use in his dialogue, Shaaban converts everything into Swahili. This is not so much a matter of praise or blame as of the transitional character of Shaaban's writings. He had too conservative a regard for the origins of Swahili to be a realist in language or style.⁴³

It is worth noting here the implications of Harries' characterization "the first Swahili writer of any merit."

It is apparent that the innovativeness of the Tanga newspaper fictionalists was not enough for them to qualify as much more than trend-setters, certainly not as writers worthy of study in their own right. Even so, the analysis of Shaaban is again eventually contrasted with what is presumably, because it echoes the descriptions in "Tale," the work of the Tanga writers:

There are features in Shaaban's writings which belong to the tradition of Swahili Islamic writers....He is more concerned with how people ought to behave than with how they actually behave....And yet even in Swahili less ambitious writers than Shaaban Robert have succeeded in writing realistic short stories. Significantly, perhaps, such stories have dealt only with the seamier side of life in which religion is completely rejected. This is a more recent development of which we may presume Shaaban would not have approved, but realism need not imply the complete rejection of those values which Shaaban held so dear.⁴⁴

Even by 1970, Harries still had not seen work which he could regard as the potential successor to that of Shaaban Robert in the field of serious or elite-audience Swahili writing:

He was a link between the earlier tradition and the modern day, but it remains to be seen whether what comes after will be as good or as strong as its link.
....The legend of Shaaban Robert is in itself almost a part of the folk literature of East Africa. The fact remains that Tanzania still awaits a writer of national stature in the modern context. One reason for the delay may be that for the majority of Tanzanians Swahili is a second or third language, even though they may know it well.... The normal development is from the study of language to the study of its literature, but the best traditional Swahili poetry is in dialect, either the dialect of Lamu or Mombasa. It is like promoting the study of modern English with only works like Beowulf or those of

Chaucer to depend upon, and nothing in between."⁵

In attempting to explain the situation, then, Harries offers additional insight into the literary scene in general, along with a particularly striking analogy.

The remark above about "serious" writing, by which I meant to distinguish the bookbound publishing market from that of the periodicals, perhaps raises the issue of whether there exists in modern Standard Swahili writing a popular literature versus that of the elites. This kind of situation, familiar in the West, has been implied so far in the contrast between the works which take form in these two print-medium outlets, newspapers and books. There are definite differences, of course. The differing natures of the markets for which these works are produced would inevitably guarantee it. Effects on narrative of external forces, like the market system in which they are produced and consumed, are discussed in more detail in the following chapters. Still, I do not suggest such a sharp distinction as exists in the West between popular literature material and those publications which are aimed at a highly educated and culturally sophisticated clientele. On this topic, Harries' 1971 "Swahili Literature in the National Context" offers an insight into this question regarding Shaaban Robert's work, which is as "elite" in nature as any Standard

Swahili writing could be, yet is not necessarily alien to the mwananchi, or average (literate) citizen:

Shaaban Robert's writings are realistic only in the sense that they reflect a real situation in which the writer is not so far ahead of his readers as to lose them altogether. He was writing not for the educated elite but for people like himself who had received no higher education. This is one of the reasons for his great popularity in Tanzania, a country committed to the principles of Ujamaa or--for want of a better term in English--African Socialism, by which any kind of intellectual capitalism unrelated to the life of the people is regarded as a hindrance to national development."⁶

The last of Lyndon Harries' articles to be examined here, the 1975 "Shaaban Robert: Man of Letters," even though it repeats much that he had written before, still offers additional perspective on Shaaban's oeuvre:

Actually, his use of the language is individualistic....at least he is trying

to express his own thoughts and, although he is not an original thinker, the fact is that, until he began writing, no Swahili author had ever written prose for the public in which his own ideas, however conservative, were expressed. This was an important extension of Swahili usage, and it can easily be overlooked.¹⁷

And again, having described Shaaban's place in the Swahili literary scene, Harries uses him as a stick with which to beat the other writers of the time:

....(N)o Swahili writers have appeared to continue from where he left off. His ideal of a national literature representing the life and thought of the whole country, and not only of the Swahili coast, is still only a dreamThe reading public is still comparatively small. Writing techniques are undeveloped. Contemporary events, like the formation of centralised villages, contain the material for modern literature, but actual daily life

remains unobserved. What realism there is in the literature is confined to the coastal towns, and the Swahili detective story is a fashion set by Muhammad Said Abdulla of Zanzibar, who won a Swahili story-telling competition in 1957 with his Mzimu wa Watu wa Kale.

Assessment of modern Swahili writings must result in the conclusion that Shaaban Robert was something of a literary phenomenon in his own country. He deserves better than that from his fellow-Tanzanians and it is hoped that, in time, writers of comparative merit will appear to build upon the foundation that he laid.¹⁸

This final judgment from the 1975 article is disturbing, as on the face of it it seems to dismiss everything written into the early 70's. The mention of M.S. Abdulla's comparatively older work in this essay also seems anomalous. It is possible that the article was published, unrevised, some significant time after it was first written.

Even if this last word represents Harries' true feelings about Swahili writing, an assessment far too harsh for the actual state of affairs within the Swahili literary

scene by the time of his death at the end of 1980, the basic thrust of Harries' analyses seems valuable to this day. By examining the most important Standard Swahili writer to date, Shaaban Robert, and Harries' perceptions of his work, it is possible to come to an understanding of the effects of the historical situation which shaped both the nature of Shaaban's writing, and that of the writers who came after him and were influenced by him. Harries is applying the same critical standards to the Swahili works that he brings to his reading of other literature in the modern written genres. If and when a particular Swahili work doesn't measure up to these universal standards, Harries is able to account for such failings in local historical terms, and then does not hesitate to follow with prescriptions. However, Harries' apparent inability to appreciate the positive developments in modern fiction writing after this early period vitiates this aspect of his critical viewpoint.

On the other hand, in offering the example of the realism and naturalness of the popular newspaper fiction which was contemporary with Shaaban's work as a potential remedy for some of the features he finds disturbing in the latter, Harries seems to be taking a radical step. Certainly he is not proposing Swahili newspaper fiction as great literature of potentially universal appeal, nor does he seem to be predicting some future development of it into

that. Rather, he is able to recognize the positive and academically interesting aspects apparent in this kind of writing. It is that which, even today, may be controversial.

My own reading of Harries' juxtaposition of newspaper fiction writing with the more serious work of Shaaban and the generation that followed him is that of an abstraction. It is a scholarly exercise in the analysis of different types of narrative by means of the proposition that one type, newspaper fiction, might be of use to the other, the literary heritage, even though only the latter is ultimately admitted to serious scholarly inquiry.

Albert Gerard in African Language Literatures offers a different interpretation of Lyndon Harries' writing on Standard Swahili literature. Having examined and quoted the article, he uses reference to Harries' seminal "Tale from Tanga" as a sort of code for a movement towards realism, naturalism, and individualism apparent in post-Shaaban writing. Here are some of his analyses, discussing the work of John Ndeti Somba, a Kenyan novelist whose work first appeared in 1969:

...Somba was the first Swahili writer to embark upon a path already well-trodden by vernacular authors in Southern Africa: the critique of the new urban

society....The realistic depiction of modern experience characteristic of the Tanga tales is here combined with the traditional didactic purpose of Swahili writing.⁴⁰

and

In the early 1970's, there appeared a number of new Swahili novelists, most of them young university graduates, who tried to combine the popular appeal of the detective novel introduced ten years earlier by Muhammad Said Abdulla, with the equally popular themes of witchcraft and violence, and with the didactic determination to diffuse ujamaa, the mixture of consensus and participation which characterizes Nyerere's brand of socialism. They often do so with an outspoken realism that is entirely foreign to the traditional reserve of Swahili writing, suggesting that they have appropriated the lessons of the Tanga journalists of the previous decade.⁴¹

I doubt that Gerard here is suggesting that the newspaper stories actually directly influenced the modern writers. While it is possible that some authors read and learned from periodical fiction, and the question is worth investigation, my impression, based on informal discussions with East African scholars concerning my newspaper fiction research work and local perceptions of this kind of narrative, is that direct influence is unlikely. The implication of Gerard's characterizations seems to be that in terms of literary history, there was a recognizable trend toward realism; that in Western critical terms, or perhaps even just the ordinary expectations that the experienced literate brings to the reading of a narrative within one of the modern genres, this is a positive development; and that the "Tanga tales" mentioned by Harries are historically the first examples of this trend in modern Standard Swahili fiction writing. If in fact they did not directly influence the modern novelists, still their own works themselves constitute examples important to Swahili literary history of the movement away from the classical Swahili literary tradition and its stylistic and thematic strictures, which Harries took such pains to describe in the various studies of modern writing examined here.

While it is possible to piece together a fairly detailed picture of the modern writing scene as a whole, as

I have tried to do myself in this chapter, it is easier to account for the developments within the field of bookbound fiction than that of the more ephemeral newspapers and magazines. The very nature of their particular print-medium outlets makes this so. How were the early Tanga writers, contemporaries of Shaaban Robert, able to write so realistically? This was one area of research I had hoped to explore in the field had I been allowed research clearance for Tanzania.

Speculations about trends and cross-fertilizations within newspaper fiction and between it and the "mainstream" bookbound arena are correspondingly even more difficult to make; after all, in a dissertation written for Western-style academic readership, even the question of sheer access to the primary materials which are the objects of study becomes germane. Nevertheless, having examined newspaper fiction's place in modern Swahili writing as a whole, it is now possible to turn to an examination of just what is available, of the context in which it appears, and of the possibilities it holds for further literary and pedagogical investigation.

FOOTNOTES

Chapter I

¹Wilfred Whiteley, Swahili: The Rise of a National Language (London: Methuen, 1969).

²Derek Nurse and Thomas Spear, The Swahili: Reconstructing the History and Language of an African Society, 800 - 1500 (Philadelphia: U. of Penn. Press, 1985).

³The following are in the nature of basic reference texts which can provide a good, detailed historical and contemporary picture of first-language Swahili culture in general, and language-use in particular: Mohamed Bakari, The Morphophonology of the Kenyan Swahili Dialects, [Language and Dialect Atlas of Kenya, Supplement 5, Bernd Heine et.al., ed.], (Berlin: Dietrich Reimer Verlag, 1985); Mtoro bin Mwinyi Bakari, The Customs of the Swahili People, [The Desturi za Waswahili of Mtoro bin Mwinyi Bakari and Other Swahili Persons], J.W.T. Allen, ed. and trans. (Berkeley: University of California Press, 1981); Rajmund Ohly, Swahili, The Diagram of Crisis (Vienna: Afro-Pub, 1982); A.H.J. Prins, The Swahili-Speaking Peoples of Zanzibar and the East African Coast, [vol. 12 of the Ethnographic Survey of Africa, Daryll Forde, ed.], (London: International African Institute, 1961); Joan Russell, Communicative Competence in a Minority Group: A Sociolinguistic Study of the Swahili-speaking Community in the Old Town, Mombasa (Leiden: E.J. Brill, 1981); and A.I. Salim, The Swahili-Speaking Peoples of Kenya's Coast, 1895-1965 (Nairobi: East African Publishing House, 1973). Perhaps also suitable to be included here under the heading of language rather than literary history and analysis would be the linguistic studies which use literature as raw material for investigation. An important and relatively early example of such a work is Joan Maw's, Swahili Style (London: School of Oriental and African Studies, Univ. of London, 1974).

⁴Albert Gerard, African Language Literatures (Harlow, U.K.: Longman, 1981).

⁵Rajmund Ohly, "Literature in Swahili," in B.W. Andrzejewski, S. Pilaszewicz, and W. Tyloch, eds., Literatures in African Languages (Cambridge: Cambridge University Press, 1985). Specific studies of poetry and oral literature are J.W.T. Allen, Tendi, Six Examples of a Swahili Classical Verse Form (London: Heinemann, 1971);

Lyndon Harries, Swahili Poetry (London: Oxford University Press, 1962); Jan Knappert, Traditional Swahili Poetry (Leiden: E.J. Brill, 1967), Myths and Legends of the Swahili (London: Heinemann, 1970), Swahili Islamic Poetry (Leiden: E.J. Brill, 1971), An Anthology of Swahili Love Poetry (Berkeley: U. of California Press, 1972), A Choice of Flowers (London: Heinemann, 1972), and Four Centuries of Swahili Verse (London: Heinemann, 1980); and Edward Steere, Swahili Tales (London: SPCK, 1928). Knappert in particular continues to research and publish on modern poetry and song in the classical tradition, as exemplified by his recent articles in the journal Afrika und Übersee: "Swahili Proverb Songs," 59, 2 (1976), p. 105; "Swahili Tarabu Songs," 60, 1/2 (1977), p. 116; "Swahili Songs with Double Entendre," 66, 1 (1983), p. 67; "Swahili Sailors' Songs," 68, 1 (1985), p. 105; and "Songs of the Swahili Women," 69, 1 (1986), p. 101.

⁴Elena Bertoncini, "An Annotated Bibliography of Swahili Fiction and Drama Published Between 1975 and 1984," Research in African Literatures, 17 (Winter 1986).

⁵for an additional, more detailed look at the Tanzanian adoption and promotion effort, see for instance Gabriel Ruhumbika's two papers presented at the 1986 (Michigan State University) and 1987 (Cornell University) African Literature Association Conferences. They are "The Role of an African Writer in the Creation of a Literate Society: The Example of the Kiswahili Writer of Tanzania" and "African National Languages, the Cradle of African Literature: The Example of Swahili in Kenya and Tanzania" respectively.

⁶Gerard, *ibid.*, p. 132-136.

⁷Bertoncini, *ibid.*, p. 527.

⁸See Richard Lepine, "Lyndon Harries: Obituary and Bibliography", Journal of African Languages and Linguistics, Vol. 3, No. 1, 1981. Fifty-six books and scholarly articles are listed in the select bibliography, including all those cited in this section of the chapter, but the two reviews (see footnotes 13 and 20 below) are not. The citation below (note 22) of Language in Society also corrects an error in my earlier bibliography.

⁹Lyndon Harries, "Tale from Tanga: A Literary Beginning," East Africa Journal, Vol. 3, No. 2, May 1966. (The title was undoubtedly meant to read "tales," as Harries calls them that in the body of his work; the singular usage must be a typographical error.)

¹⁰Idem, "Vernacular Literature in African Language Teaching," in Proceedings of a Conference on African Languages and Literatures at Northwestern University, edited by Jack Berry et al., U.S. Office of Education, 1966.

¹¹Idem, review of Diwani ya Shaaban, Nos. 6, 8, 9, 11, and 13, in Journal of African Languages, Vol. 8, No. 1, 1969.

¹²Idem, "The Credibility Gap in Swahili Literature," in Ba Shiru, Vol. 1, No. 1, 1970.

¹³Idem, "Swahili Literature in the National Context," Review of National Literatures, Vol. 2, No. 2, 1971.

¹⁴Idem, "Shaaban Robert: Man of Letters," Presence Africaine, No. 93, 1975.

¹⁵Idem, "Style in Swahili," Journal of the East African Institute of Swahili Research (Kiswahili), Vol. 37, No. 1, 1967.

¹⁶Idem, "Swahili in Modern East Africa," in Language Problems of Developing Nations, Joshua Fishman et al., eds. (New York: Wiley, 1968).

¹⁷Idem, "Language Policy in Tanzania," Africa, Vol. 40, No. 3, 1969.

¹⁸Idem, review of Uchambuzi wa Maandishi ya Kiswahili (vol. 1), in Africa, Vol. 43, No. 4, 1973, p. 378.

¹⁹Idem, "The Nationalization of Swahili in Kenya," Language in Society, Vol. 5, No. 1, 1976.

²⁰Idem, "Some Grammatical Features of Recent Swahili Prose," African Language Studies, Vol. 2, 1961.

²¹Idem, "Style in Swahili", p. 47.

²²Idem, "Swahili in Modern East Africa," p. 421.

²³*Ibid.*

²⁴*Ibid.*

²⁵*Ibid.*, p. 425.

²⁶Idem, "Language Policy in Tanzania," p. 276.

²⁷Idem, review of Uchambuzi wa Maandishi, p. 378.

¹⁰Idem, "The Nationalization of Swahili in Kenya", pp. 161-2.

¹¹Ibid.

¹²Taban Lo Liyong, "Can We Correct Literary Barrenness in East Africa?" East Africa Journal, Vol.2, No.8, 1965.

¹³Ibid., p. 11.

¹⁴Harries, "Tale from Tanga," p. 4-5.

¹⁵Ibid.

¹⁶Whiteley, *ibid.*, p. 67.

¹⁷Harries, *ibid.*, p. 5.

¹⁸see Appendix 1, the catalogue of fiction which appeared in Taifa Weekly. Bawazir's works there are numbers 16, 17, 19a-b, 19, 20, 21, 22, and 23a-f; Vuo had one story in Taifa Weekly during the period catalogued: number 200.

¹⁹Harries, *ibid.*

²⁰Ibid., p.6

²¹Idem, "Vernacular Literature in African Language Teaching," p. 64.

²²Ibid., p. 65.

²³Idem, review of Diwani ya Shaaban Robert, p. 58.

²⁴Ibid., p. 59.

²⁵Idem, "The Credibility Gap in Swahili Literature," pp. 38-9.

²⁶Idem, "Swahili Literature in the National Context," p.48.

²⁷Idem, "Shaaban Robert: Man of Letters," p. 198.

²⁸Ibid., p. 199.

²⁹Gerard, *ibid.*, p. 143.

³⁰Ibid.

CHAPTER II

NEWSPAPER FICTION IN CONTEXT

Critical examination and discussion of a literary work usually disregards the publishing and distribution network which produces and circulates the work. The same is true of the economic milieu in which that network exists, or even the physical, artifactual nature of the text as pages, print, and graphics. These matters are taken for granted in the course of the critical enterprise; they are too far removed from the text as a work of written verbal art.

However, it is a commonplace that analysis often goes outside of the poem, narrative, or script--for example, to examine the life and personality of the author, applying the results of biographical research to the perception of the creation itself. Other methodologies depend on political or psychological readings of literary texts, ultimately viewing them not so much as works of verbal art as types of behavior subject to analysis and critique in much the same way that ordinary actions performed in everyday reality can be examined. There are other critical methodologies that are partly or entirely external to the text, but the one that is of most interest to the present study is that which looks at

the nature of the reader, and his or her response to the work of art. Reader-response criticism offers insight into the importance of contextualizing the reading of literature; while the literary work of art is still the ultimate object of investigation, the process of reading itself is now also examined.

Jane P. Tompkins' Reader Response Criticism,¹ an anthology of scholarly articles relating to this area of literary criticism, provides both an introduction to and a broad overview of the enterprise of focusing on reading in the analysis of the literary text. To cite one example, in her preface, Tompkins surveys the works she has included, and in the course of describing an article by Jonathan Culler, "Literary Competence," she makes the following characterization of his argument:

The shape a text assumes for its readers is determined not by the text itself but by the complex of sign systems readers conventionally apply to literature.... Culler's focus on the internalized system of rules that make literature intelligible to us locates the organizing principle of textual interpretation not in the reader but in

the institutions that teach readers to read.²

Even in this summary view it is possible to recognize the importance of taking the readerly context into account at some point during the analysis of the literary text. When the researcher ponders over such notions as who the reader of the text is, how he or she comes to the ability to experience the work, and what the very nature of the process of reading involves, insights into the artistry of the text itself can be stimulated, if artistry is visualized as the system of strategies employed in communicating with a fellow reader.

In the present study, focusing on contextual matters may not be given as much emphasis as the analysis of the texts of stories themselves, but, especially since a relatively obscure and ephemeral foreign-language fiction is the object of investigation, some attention to how and where and why it appears is necessary as well. Even if the goal is primarily to demonstrate both the literary artistry and the pedagogical possibilities of the Swahili periodical fiction available to a foreign audience, it must in any case be acknowledged that the contextual background information which is known, and the curiosity about that which is unknown, both certainly shape the perception of the narratives themselves.

Asking and answering contextual questions is part of the process of discovering the power of these narratives in everyday life. For instance, to say that a certain number of people with certain attributes in common produce or consume this fiction is to make value judgments that reflect on the work itself. In the reading process, the literarily-imagined experience available in these fictions is somehow integrated with or accommodated to lived and dreamed experience. To the extent that the reader is conscious of sharing such an experience with others, a community of sorts comes into existence, an audience whose members need never meet.

Generalizations about this community of readers may be made on the basis of the text; Walker Gibson's proposal of a "mock reader" is an example of this approach.³ In this method, the writer is visualized as addressing an idealized audience-member who is labelled the mock reader, and the actual reader tests his or her willingness to become this mock reader for a particular work. "A bad book, then, is a book in whose mock reader we discover a person we refuse to become, a mask we refuse to put on, a role we will not play."⁴ Though such a response begins with material from within a certain text, by implication similar judgments can be made on the basis of factors outside the narrative, such as the medium by which it is conveyed. Newspapers

themselves may come into question as sources of material worthy of scholarly study.

For example, the student of this literature looking at the whole range of available Swahili newspaper fiction would probably assume that he or she is dealing with a mass-audience literature. Such an assumption would follow not necessarily from perceptions of the style and themes of the narratives themselves, but from preconceptions about the very medium through which the stories are made available to their audience, and about the socio-economic structure which that medium's existence entails. Now, to approach a literature as a popular or mass-audience form may imply that a critical judgment has already been made, and may involve bringing certain biases or expectations to any further examination. Based on experience of Western forms, two levels of literary production might be assumed, and the mass-audience material would then be visualized in contrast to a literature by and for the educated elite. There would be an expectation that elite literature would not appear in newspapers or mass-audience entertainment magazines.

The immediate response to such a suggestion is that these sorts of assumptions should not be applied to the very different economic and social situation of Swahili fiction-publishing in Kenya, or Tanzania for that matter, as compared to the fiction industry of any particular Western

society. The literary quality of these narratives is not necessarily predetermined by the print medium outlet through which they appear; it should rather be assessed on a case-by-case basis. The very markets for fiction differ. There is currently not much of a market for adult-oriented bookbound Swahili fiction that is not part of the educational publishing apparatus, though from time to time an author will try to self-publish and distribute the books himself (so far, all such examples of which I have knowledge are male writers). The newspapers' willingness to publish fiction makes them the only real alternative to the school market. In Kenya, they are also the only outlet available for short fiction written in Swahili.

Paralleling the concern to develop a picture of the literary scene, it is also possible to produce an idea of the production and consumption system which precedes the literature, and the critical reaction to it, as a necessary antecedent. There are writers, publishers, distributors, educators, and finally readers of a given type of fiction; it is possible to start with any one of these links in the chain and follow it to the next in the production-consumption cycle. For example, if the previously-cited view is taken of the reading process as a matter of employing learned semiotic systems, the importance then of knowing about Kenyan education of newspaper fiction's

primary audience is apparent. The school is therefore the first link to be examined here, as it relates to the propagation not only of the literature but of the Standard Swahili language itself. It is by means of the people and institutions that make up the educational system that potential readers of Swahili newspaper fiction are trained.

Acquiring a picture of the Kenyan Swahili educational scene entails some historical investigation, and Whiteley's classic study, Swahili, the Rise of a National Language, is again here the introductory source.³ Although it does not provide much in the way of description specifically of the post-independence role of the language in the school system, it does offer both a comprehensive description of the status of Swahili in Kenyan national life, and a cogent explanation, historically based, of the reasons why it has acquired that status.

Several generalizations can be made on the basis of Whiteley's account. Because of the particular pattern of trading from the coast to the interior which developed in precolonial times, Swahili had not spread as a trade language in what eventually became the nation of Kenya to anywhere near the extent that it had in Tanganyika and other east and central African territories. Also contrasting with the case of Tanganyika, Swahili was not universally promoted in the Kenya colony's educational system by the British as

it had been by the Germans in their colony to the south. In Kenya, educational language policy was in a state of flux for most of the colonial period. Whiteley summarizes the Kenyan colonial picture thusly:

In practice, Swahili was widely used by officials and unofficials alike to suit administrative convenience, but its relegation in many contexts to the status of a basic means of communication won it few adherents, and reactions were not slow in coming. In education it was used both as a medium of instruction and taught as a subject, but nowhere was it surrounded with an aura of prestige comparable to that of English.*

Still, Swahili continued to spread in colonial Kenya, mainly because of its value and power as a lingua franca. According to Whiteley, in the post-Independence language picture, "Kenya recognizes that Swahili is--for a large proportion of Nairobi's residents--the important language of communication and perhaps also of 'pop' culture..."

A book which Whiteley edited, Language in Kenya,* contains much more specific information on the topic of Swahili literacy and language education. This collection of scholarly articles is divided into three parts. Part one,

entitled "The Language Situation," begins with Whiteley's own "The Classification and Distribution of Kenya's African Languages." Swahili is first discussed as one of many Kenyan languages in the first three subsections of this study. These deal respectively with classification, distribution, and language use in the multilingual context. However, there is an additional fourth subsection, entitled "Swahili in Rural Kenya." Here Whiteley speaks to the issue of Swahili as a national language, and in this subtitle it seems to be set in contrast to both mother-tongue Swahili of the coast and the language of urban life characterized in the quote above from "The Rise of a National Language." As with that earlier work, this particular segment also focuses primarily on the general description of the history and current situation of Swahili use in Kenya, or, in terms specific to this dissertation, in creating a picture of Swahili literacy and of the potential readership of Swahili-language fiction. Many other articles in the anthology also mention Swahili in its function as a national language in Kenya, and add to this general readership profile. However, it is the third and last part of "Language in Kenya," entitled "Language in Education," which contains the information specific to the issue at hand: the examination of the role of education in the Swahili newspaper fiction production and consumption cycle.

The first article, "The Development of Language Policy in Kenya with Particular Reference to the Educational System," by T.P. Gorman,⁹ provides an historical overview which establishes the general linguistic and educational context in which literacy in Standard Swahili specifically developed. The history may be summarized as follows: first, missionaries, then officials of the colony as it came into being, were inclined to use local ethnic languages as initial media of instruction in primary schools. There was, at the initial stages of formal, Western-style education in Kenya, the pedagogical conviction that, from the very beginning, instruction should take place in the pupil's mother tongue. However, there was a continuous shortage both of teachers who could offer advanced instruction in the local languages, and of instructional materials in these vernaculars.

Swahili tended to be taught early as a subject and then, as competency was developed, it became the medium of instruction in the place of the local language. However, there was also a great demand on the part of students and parents for the use of English in education to the greatest extent possible, so there was a continuing conflict between the use of one of these two languages as the medium of instruction. Swahili was the colonial lingua franca, and more teachers were able to use Swahili than English as an

instructional medium. On the other hand, English had more prestige, based on the reality that development of skills the colonial language would lead to greater economic, political, and social rewards than would competency in Swahili. Over time, a definite trend toward the earliest possible introduction of English into the educational system resulted in Swahili being phased out as the medium of instruction in even the primary schools. In 1961, the immediate pre-Independence period, the decision was made to use English as the medium in Nairobi primary schools. By 1963 there were 290 African primary schools which used English-medium classes, a method referred to from 1964 on as the New Primary Approach.¹⁰

In independent Kenya, the New Primary Approach was eventually modified somewhat so that teachers were trained and materials developed to enable the adaptation of the approach to allow certain vernaculars, one of which was Swahili,¹¹ to be employed in early primary grades instead of English. Swahili is the medium of instruction only in the schools which serve populations of mother-tongue Swahili speakers, whether on the coast or in certain neighborhoods of Nairobi, Pumwani for instance. The ultimate goal in a Kenyan primary school, however, still remains that of substituting English as the medium of instruction as soon as possible. At best, Swahili can be seen as receiving a

promotion as an important subject, with its instruction from time to time and from place to place being compulsory. However, no mandatory, nation-wide tests exist which are given to all students at certain fixed stages in their progression through the school system. There is therefore no strong incentive for every single Kenyan student to study Swahili language and literature as a national language. As a subject in the higher grades of primary school, and in secondary school and university courses, it stands as a specialization option to be chosen or not by the individual student.

Other articles in this "Language in Education" section of Whiteley's anthology are R.J. Hemphill's "Language Use and Language Teaching in the Primary Schools of Kenya," and finally another effort by T.P. Gorman, entitled "The Teaching of Languages at Secondary Level: Some Significant Problems." Both articles are based on language-use surveys, and both offer detailed views of the role of Swahili in the Kenyan primary and secondary schools in addition to information about the presence of English and the vernaculars in the nation's classrooms and school libraries.

Regarding Swahili, it is possible to make some generalizations from these studies concerning the development, first, of basic literacy in the language, and then of the habit of reading literature as a leisure activity, which is

terms of this dissertation are viewed as the requisites for the maintenance of a newspaper fiction production-consumption cycle.

One generalization is that at the time of the surveys, 1968 through 1970, there were not enough qualified and motivated teachers of the language available, nor a sufficient quantity and variety of teaching materials. Because this situation is a result of economic, social, and political factors which have not changed significantly in the time since, this generalization applies to the present situation of the late 1980's and that of the immediate future as well.¹¹ Swahili as a compulsory subject in the schools is a law of the land and the goal of the educational system in theory, yet it is not always accomplished in practice partly because the human and material resources necessary for its accomplishment do not exist.

Where teaching and materials are present, at the time in question, still not all Kenyan Swahili students were following the same instructional plan at the same time. The initial experience of secondary school can be visualized as the crucial point of transition from the local to the regional, or even national, academic institution on the part of those students talented and fortunate enough to move on to this stage. The lack of a universal primary school Swahili program therefore inevitably results in a situation

where widely varying levels of language competence and experience of literature would be represented in a given Swahili class at the regional secondary school level. There is then an additional problem, even where language and literature materials are available, of matching them to students' abilities in a particular secondary-level class or school.

There is movement towards national standardization of the Swahili literature curriculum. The Kenya Institute of Education continues to make progress on developing teachers' guides and national primary and secondary school syllabuses. As for these syllabuses, the process of choosing books for the primary and secondary school courses naturally has a great effect on the publication of fiction. In the course of testing Swahili as a subject at various stages in the educational system, certain works of literature are announced beforehand as examination topics; teaching is then focused on these "set" books, which thereby have a guaranteed market. The syllabuses and guides also contain lists of recommended books to be used as supplementary materials in the classroom and in school libraries. Sales of those titles are also thereby stimulated.

I have not been able to discover, however, whether any Kenyan Swahili teachers or schools make use of newspaper fiction as supplementary instructional materials. In any

case, there is no policy concerning this alternative which has been put forward by the K.I.E. or any other government educational bureau, nor has there been any widely-reported news of the employment of this pedagogical strategy on the part of individual teachers.

Regarding the use of newspapers as a language teaching tool--but not necessarily as a source of literary material per se--the situation is different in the West, at least in the United States. Fiction is represented in a recent second-year level text which makes use of an excerpt from a Taifa Weekly detective serial.¹³ Also, two newspaper "readers" recently became available, one at the elementary level and the other at the intermediate, consisting of non-fiction excerpts from the Tanzanian Swahili daily, Uhuru.¹⁴ There must be countless examples of Western Swahili teachers making use of newspaper material, if not fiction itself, in the classroom; there are probably a number of other cases of the excerpting of newspaper material for the purposes of developing instructional materials. In fact, the earliest such example I have seen is a U.S. Foreign Service Institute manuscript from 1966.¹⁵ The point is that, at least in terms of language instruction, U.S. educators have from time to time viewed Swahili newspaper material as a potentially valuable source upon which to draw in developing proficiency in the

language. The issue then becomes whether newspaper fiction has value in the language classroom beyond the level of basic sampling of different types of printed discourse, one of which might happen to be imaginative narrative, in the course of language instruction. Should newspaper fiction also be studied as a type of verbal art worthy of serious study and analysis?

At any rate, in Kenya the education system produces Swahili literates who then choose on their own whether to read the newspaper fiction in the language. The relevance of this issue here is to the question of whether a popular literature, particularly a popular fiction, exists in Swahili. The crucial role of the educational system in the creation of a market for Swahili fiction influences writers to try to capture a niche in this particular type of environment by tailoring their writing to what they perceive are the needs and desires of the people involved in running the system. No bookbound Swahili fictional work has sold more than a few thousand copies in Kenya unless it has been a set or recommended text for the schools.

What is published in the newspapers has its own constraints, but these are not entirely the same as those applying to works targeted toward the educational market. The situation therefore sets up an interesting area of possible inquiry: the comparison of the bookbound text with

that of the newspaper. A study could focus, for instance, on an area such as the depiction of behavior which is anti-social, like alcohol abuse or successful criminality, or on behavior which is socially defined as ideally restricted to adults, like sexual activity. It is possible to generalize to the extent of saying that such depictions are usually absent in fiction intended for study in the schools, but that they are permissible, if not always present, in newspaper stories. At this stage in the research, the latter is only an hypothesis based on experience of the texts. What is needed for a more definitive answer, and a fuller description, is a systematic study of the two differing markets' hypothetical effects on, say, language use, choice of appropriate themes, and permissible development of those themes; a study where such targeted material is rigorously identified, tagged, and compared. The analysis would therefore be text-based.

In the course of field research, an attempt was made at a non-textual investigation, through a systematic gathering of data on both readership and authorship of Swahili fictional and dramatic printed narrative circulating in Kenya. Though some interesting material was obtained, the two studies do not purport to have any scientific validity. At best, the intentions behind the attempts, the process of conducting the two exercises, and the stimulating nature of

some of the responses, may function as a sort of coda to the main line of critical analysis of the specific texts themselves.

As the characterization above indicates, the focus on the product of the production-consumption cycle in relation to the people surveyed was very broad: Swahili stories, as printed narratives, and even including published plays in bookbound form for school use. The relevance of the resulting collection of data to the particular concerns of this dissertation lies in the fact that the readership survey was begun by means of an advertisement in a newspaper, Taifa Weekly, and certain individual responses did happen to concern newspaper or periodical fiction. Similarly, the writers' survey netted several responses from authors who had had stories published in periodicals. As for the value of understanding intentions and processes, this has more to do with the underlying assumptions of the methodology of literary analysis evident elsewhere in the present study, and therefore should be addressed first before moving on to a brief examination of the surveys themselves.

The methodology of the surveys, both of which were conducted by mail, reflects a basic concern that this kind of background research, of matters extrinsic to the narratives like authorship and primary readership, should

somehow still connect with, or perhaps parallel, those fictional texts. That is, real people write these stories and real people read them, and this relationship of artist to audience is accomplished through the medium of the typically private, interior, isolated processes of both the composing and the interpreting of written discourse at the individual's leisure. It seemed fitting to open a similar relationship of communication, interaction via the written word, in the very process of inquiring about readership and reading. In investigating who reads, and how they react, the form chosen for the surveying was actually an exercise in posing the same written questions to a number of different people, in parallel to the way that the same fictional text is available to and variously apprehended by a multitude.

A similar approach was taken in soliciting information from writers, in that all confronted the same text and were asked to respond to it with counter-writing, but this was done in English, for reasons of efficiency (see the introduction to Appendix 3, which contains the text of the cover letter sent to Swahili fiction writers along with the questionnaire forms). While I never met any of the readers who filled out survey forms, I did conduct oral interviews with some Kenyan writers of Swahili fiction. Even so, I

still eventually gave them copies of the authors' questionnaire and asked for written responses.

From among the writers who responded to the survey, the completed questionnaires of those who had had stories published in newspapers or magazines are included in this dissertation in Appendix 3. A total of fifty forms were sent out, but I do not know how many were actually received. I mailed forms to the nine writers of newspaper fiction who had had their work published in Taifa Weekly or Baraza during my stay in Kenya, and also to two others I knew of before I began my research, Eddie Ganza and Omari Chambati. The remaining thirty-nine survey forms went to the writers of bookbound novellas, short stories, or plays. Some I wrote to because their works were already available in the West; others I became aware of only during the course of my fieldwork. Basically I sent questionnaires to authors who seemed to have achieved some success: they had won a literary prize, for example, or had had several titles published, or had had multiple printings of a title.

Several Tanzanian authors found the cover letter to be ambiguous and wrote back to inform me that they were not responding because they weren't Kenyans; probably others made the same decision but didn't write back. In all, over the next year and a half I received 19 completed survey forms, from the following authors: May Balisidya, Joseph

Wakamburi Benjamin, Kateta Charo, Faraji Dumila, Benson Gahaku, Osman Hussein, Jay Kitsao, I.C. Mbenna, Azizi Mchangamwe, Frank Mpendani, M.M. Mulokozi, Farouk Muslim, J.A. Mwangudza, Joseph Ndung'u, Caleb Ogejo, Halfan Omari, J.M.S. Simbamwene, John Ndeti Somba, and Zachariah Zani.

I was also able to gather information about three other authors from personal interviews. They were Njogu Gitene, writing under the pen-name of Daniel Ng'anga, whom I interviewed in his capacity as an independent publisher; also from Mr. Gitene, I received a biographical profile of one of the authors he'd published, Mary Wanjiru Njai; and I was given much information about the by then deceased Peter Munuhe Kareithi, of Kaburi Bila Msalaba fame, by his second wife.

Of the authors who returned completed forms, Dumila, Hussein, Mchangamwe, Mpendani, Muslim, and Omari have had their works published in Taifa Weekly or Baraza, so their survey responses are the ones included in the third appendix, each within the matrix of its English-language survey questions. At the time I was sending out the questionnaires, I was unaware of the fact that Farouk Muslim, in addition to his play Mbio za Sakafuni, published in bookbound form by East African Publishing House in 1976, had also written for Taifa Weekly. His questionnaire response was therefore an unexpected addition to the group

included in the appendix. The six writers included in this appendix represent only a small percentage of the number of different authors published in the two weekly papers over the years. Because of the widely varying backgrounds of the six authors included here, I feel their survey responses provide an interesting, if not representative, cross-section view; but I do regret that I do not have questionnaire responses from Omari Chambati and Eddie Ganzel.

Ironically, I also do not have one from James Isaac Mwagojo, the paradigm of the newspaper fiction writer, whose work was chosen as the analytic focus of this dissertation. The lack of an autobiographical exercise on his part of course did not prevent my choice of his particular stories for close examination. That reflects a perhaps purely personal establishment of priorities in the critical study of these fictional works: the enterprise of gathering and studying authorial biography or autobiography is interesting in itself; if pursued it will inevitably have an effect, possibly an illuminating one, on a reading of a particular author's work; however, in the final analysis, it is not an essential part of, or process in, the experience of this particular art form. This is the consequence of subscribing to a critical viewpoint which is grounded in the assumption that it is the author's narrative, not his or her life,

which is offered for a reading to any literate who can manage to gain access to the text.

A reading of the completed questionnaires by the six writers included here shows widely varying educational backgrounds, as well as current professional occupations. Farouk Muslim is on the Law Faculty at the University of Nairobi; Faraj Dumila and Azizi Mchagamwe are journalists. Frank Mpendani seems to have been a secondary school student, and Asuman Hussein an irregularly-employed Harambee secondary school teacher; Halfani Omari was a sailor. What is more important here than the potential for specific, biographically-based critical valuations of these writers' works is simply to note the range of artistic possibilities within the fiction as a whole which this material suggest. Many levels of competence are represented even in this sample.

Similarly, in the examination here of the survey of readers of Swahili fiction, the intent is to try to create a slightly more vivid picture of the primary audience of newspaper fiction, even though the assumption is that knowing the local scene is not essential to the realization of this particular reading-writing art form. But proceeding from the concern to acknowledge that the artistic or aesthetic process of writing and reading does not take place in a vacuum, such material is considered. As with the stud

of the author, so also knowledge of the nature of the audience can inform the writing process, or the analysis of the text, or the analysis of the society and the economy within which the narrative takes form and without which it has no purpose or meaning.

The fact that Swahili newspaper fiction is written for a local reading public, and this study of it attempts to bring it to the Western-style academic community, further complicates matters. Even so, the common ground between the two differing audiences is the fact that their literacy in the language and their access to the works are ultimately the only things that are absolutely necessary to some aesthetic experience of the stories. For the academic audience, an informed reading based on a knowledge of the conditions which give rise to the fiction is a reasonable goal, yet a crucial underlying assumption here is that as works of written verbal art these stories can survive even a reading uninformed by local context.

Perhaps partly at issue here is the question of their use as language-teaching materials. As suggested earlier, the newspapers are seen by Western academics as a valuable classroom resource. If fiction published in the press is employed by the language teacher, it may not even be presented or studied as literature per se, much less as a literature grounded in a complex cultural environment.

Personally, an impression obtained from the readers' survey to the effect that many people seemed to read for the specific purpose of developing their language skills, in a sense legitimates this type of reading of the text, even if it is non-literary.

Specifically, one of the questions on the survey asked "Kwa nini wewe husoma hadithi hizi? Kwa kujistarehe, au kujifunza, au sababu nyingine, au sababu hizi zote?" [Why do you usually read these stories? For enjoyment, or to learn, or other reasons, or all these reasons?] Though in the wording of the question presumably given the option to indicate some sort of aesthetic motivation to read, many restricted their response simply to "kujifunza" [to learn]. It should be remembered, however, that the informants were responding to a question about fiction in general, not newspaper stories specifically. But as has been mentioned already, apart from these stories published in newspapers and magazines, most Kenyans' experience of Swahili fiction comes in the classroom, and that perhaps goes some way toward explaining this particular survey response.

Of course, only a small sample of readers was covered by this survey. What of the potential reading public as a whole? Without a consistent policy toward the promotion of Swahili as a national language of literacy in the nation of Kenya, it is difficult even to estimate the number of that

country's literates in the language. Everyone who manages to go through even a few primary school grades theoretically gets enough exposure to the language to acquire the ability to read simple texts. Even if figures on numbers of students of the language and the levels they achieved were forthcoming, the issue of who among them are actual readers of Swahili fiction, and of newspaper fiction in particular, would be another separate item for speculation.

In the realm of numbers, the only fairly readily available figures are those of circulation of the Swahili weeklies; even these are somewhat dated and do not afford a basis for an estimate specifically of their fiction readership. In any event, the latest figures available to me on circulation are: for Taifa Weekly, 79,761; for Baraza, about 50,000.¹⁶ As a basis for crude comparison, in 1978 I was told by an editor of Heinemann Educational Books in Nairobi that titles in their Swahili series were printed in runs of 4,000 copies; of their catalogue, only a few works have gone into multiple printings.

What a comparison like that suggests is only that many more readers are at least presented with the opportunity to read Swahili narrative fiction which is published in newspaper rather than in book form. Apart from the present work, there do not seem to be any other reported investigations of Swahili readers of any type, but there are

a few studies of the Kenyan public's English-language reading habits which are helpful in coming to an understanding of the overall literary readership scene.¹⁷ To the extent that the content of the two literatures intersects, perhaps also the readership does as well. Many respondents to my own survey cited English-language writers and titles in response to a question inquiring about their own favorite fictional works.

Regarding the readers' survey, the texts of the materials sent out to prospective informants are also included in Appendix 3 immediately following the writers' survey; since these readers' forms were in Swahili, translations are included. After an initial 30 responses from around the country, the remainder break down to the following groups: 9 female secondary students from Nyeri, male secondary students from Kitale, 11 male secondary students from Fort Ternan, 8 upper primary school students from Lamu, 18 mixed-group respondents from Maseno, 20 male upper primary students from Takaungu-Kilifi, and finally 4 males from Wodanga. All of these groups could be traced to one of the original 30 respondents as the source of information about the survey, and indeed some cited the person in question as a reference in making their own request for a survey form. As for that last group included in the formatting of the data, I eventually realized that

had an inordinate number of requests from Wodanga ("via Kisii" was the postmark), a village I have to this day not been able to locate on any map. By the time I took action and began responding to requests from Wodanga for more forms with a letter apologizing for the termination of the survey, I had perhaps thirty completed forms from the village. The completed questionnaires could be divided into four groups, within each of which were responses identical in wording and handwriting, though the names of the individuals were all different. The thought that this mild swindle was accomplished by means of Swahili literacy more than made up for whatever inconvenience was involved.

I make the following generalizations based on the data collected during the survey of readers. First, along with a general increase in detail and scope of response as a function of an individual respondent's educational background, the higher the formal educational level achieved, there was a corresponding increased tendency to cite the two Swahili weeklies as sources of fiction in the language. However, it must be mentioned that a few such responses also included reference to a Swahili-language religious newspaper, Lengo, which to my knowledge does not publish fiction, so the question meant to elicit information about newspaper fiction reading in particular may simply have been misunderstood.

Second, for all types of Swahili fiction, specific mention of titles or authors was relatively low compared to the amount of detail provided in response to other survey questions. It was even low, for instance, in comparison with the ability or inclination to cite the names of memorable narrative fictional films or television programs. Specific to periodical material, no recognizable fiction titles were mentioned; newspaper story authors, however, were represented by Asuman Hussein (Baraza) and Azizi Mchangamwe (Taifa Weekly), and each got several mentions. Both had stories running during the period in which the survey was conducted.

Lastly, this small sample of Swahili fiction readership gave the impression of a bi- and sometimes even tri-literate public which was accustomed also to experiencing narrative conveyed via the electronic media. Practically every respondent, rural as well as urban, had seen film and television narrative fiction, as well as the commercial advertisements--many of which could be characterized as fictional narratives themselves--that are common accompaniment to the stories available in both the movie theater and the television broadcast. Even in the small sample represented by this survey of readers, Swahili fiction in the newspapers has to be viewed as just one of several sources of narrative in modern Kenya.

In concluding this overview of the contextual aspects of Swahili periodical fiction in Kenya, the sources themselves need consideration. To begin with, the two Kenyan Swahili newspapers Baraza and Taifa Weekly were chosen as topics of study here not only because they were known to be traditional, long-standing outlets of fiction, and therefore contained literally hundreds of stories, but also because they represent the most accessible source of periodical fiction available to the U.S. academic community. The very existence of this dissertation's bibliographical study of the primary texts, represented by Appendices 1, Taifa Weekly fiction, and Appendix 2, which lists fiction published in Baraza, was made possible by the ability to borrow microfilms of the newspapers from the Library of Congress. The purpose of the appendices is to assist others who might wish to consult those microfilms in order to access the stories for themselves, though the listings are also meant to stand by themselves as at least some indication of the potential scope and richness of the fiction available.

It might be noted here that the Library of Congress is not the only U.S. national source of a collection of these two newspapers; it is just that it is apparently the only one which allows for interlibrary loan of its microfilms. Indiana University, the University of California at Los

Angeles, and the New York Public Library have subscriptions to Taifa Weekly;¹⁴ Northwestern University has a collection of Baraza originals and microfilms, and also began a subscription to Taifa Weekly in late 1986.

Historical information about the two papers is sketchy. Baraza was first published in 1939 as the weekly Swahili-language subsidiary of the English-language East African Standard. The latter dates back to 1902, and has gone through several name changes over the years, but is still published today in Kenya by its owner, the British multinational Lonrho. Baraza was published continuously until the Dec. 27, 1979 issue; currently I have no information on why it ceased publication. The Library of Congress collection, and Northwestern University's copy of it, begins in 1966. Fiction was published irregularly during the period covered, as is evident in the chronological listing in Appendix 2; a total of 75 stories were collected from this source.

Taifa Weekly is a publication of the Nation Newspapers group, East African Newspapers, Ltd. This company is owned by the Aga Khan, the head of the Ismaili Muslim sect. There is a daily version, Taifa Leo, as well as a Tanzanian edition that, as far as I can determine, carries the same fiction as the Kenyan one. Conflicting dates of origin are given by two bibliographies consulted: one says 1958, the

other 1960.¹⁰ The paper has been known first as Taifa, then Taifa Kenya, and since 1966 by its present name. The Library of Congress collection commences in August of 1961. As with Baraza, the publishing of fiction is sporadic, but, beginning around 1967, occurs much more often than in the older paper. Serializations are there from the beginning of the Taifa collection, while they are not seen in the Baraza material until 1977. In general, Taifa's production values are superior to Baraza's, and the stories in the former are much enhanced, starting in 1969, by accompanying illustrations drawn by Nation Newspapers' featured cartoonist, Edward Gitau. As catalogued in Appendix 1, the Library of Congress' circulating microfilm collection currently contains 214 stories. As of November 1987, no microfilm additions had been made by the Library; and none of the other known institutional subscribers in the U.S. had circulating microfilms available.

From these two microfilm sources, then, there are close to 300 Swahili stories available, a number of which are serializations which rival typical bookbound novellas in total length. These stories represent a period of twenty years--some, in the case of Taifa material, predating Kenyan Independence. Obviously there is great potential here for study, and this dissertation takes only a preliminary step in looking at a single author whose stories are represented

in the collections. Before embarking on that examination, however, it must be acknowledged that there is more to the periodical fiction scene than has been indicated thus far.

Although, as far as I can determine, it is not currently possible to attain public access anywhere in this country to some of the other Swahili-language mass-market serial publications from Kenya, that is not to say that none exist, or more accurately, existed. Speaking of Swahili periodicals publishing in the 1950's, Whiteley says:

There was also a quite remarkable proliferation of Swahili newspapers during these years, even more than in Tanganyika, but whereas a majority of the Tanganyika papers were produced in the regions, as many as three-quarters of the Kenya papers were published in Nairobi, and were altogether more ambitious in their presentation and content. The weekly Tazama had a circulation of nearly 17,000 in 1954, and one of the incentives for reading it seems to have been its fiction content, which included the serialization of a Peter Cheyney type novel and a translation of Blanket Boy's Moon.¹⁰

John Ndegwa's 1973 study¹¹ offers more information about this potential source of Swahili fiction:

As well as the publishing of books, the (East African) Literature Bureau was charged with the duty of producing magazines for Africans. In April 1952, the Bureau started its Swahili weekly, Tazama. The editorial work was carried out by the Bureau staff while printing and production was by the pioneer printer, the East African Standard Ltd. After a short period of uncertainty, Tazama became a popular publication and by 1956, circulation had reached about 20,000. It was then decided that the magazine had become viable commercially and the East African Standard took over all financial responsibility for the magazine.

The Carol Travis study¹² cited earlier in connection with the two Swahili newspapers also contains listings of other potential sources of periodical fiction, all four of which were published by East African Newspapers, Ltd.: Maendeleo, a monthly published from 1948 to 1951, and then incorporated

into Tazama; also Maisha, 1960 - 1966, and Mambo Leo, no dates, both eventually merged with Nyota Afrika, begun in 1963, but with no termination date available. These, presumably, were magazines.

Finally, and most recently, a supplement to Travis¹³ lists the magazine Fahari ya Afrika Mashariki, which was a monthly produced by Tai Publishers of Nairobi from Sept. 1976 until its demise in May of 1977. Besides the newspapers, this is the only other Kenyan Swahili periodical that published fiction of which I have been able to obtain a copy for examination. In fact, I was able to buy second-hand from street vendors all but the December 1976 issue during the period of my field research. A full listing of the fiction printed in Fahari is included at the end of Appendix 2, after the Baraza material.

FOOTNOTES

Chapter II

¹Jane P. Tompkins, ed., Reader Response Criticism, (Baltimore: Johns Hopkins University Press, 1980), provides a basic introduction to the field.

²Idem, p. xvii.

³Walker Gibson, "Authors, Speakers, Readers, and Mock Readers," in Reader Response Criticism, ed. Jane Tompkins (Baltimore: Johns Hopkins Univ. Press, 1980; paperback edition).

⁴Ibid., p. 5.

⁵Wilfred Whiteley, Swahili, The Rise of a National Language (London: Methuen, 1969; paperback edition).

⁶Ibid., p. 66.

⁷Ibid., p. 99.

⁸Wilfred Whiteley, ed. Language in Kenya (Nairobi: Oxford Univ. Press, 1974).

⁹This article could be characterized as a distillation of and expansion upon information available in an earlier work of this scholar: T.P. Gorman, ed. Language in Education in East Africa (Nairobi: Oxford Univ. Press, 1970).

¹⁰Idem, "Development of Language Policy in Kenya," Language in Kenya, p. 137.

¹¹According to Gorman, p. 453, the others are Luo, Kikuyu, Meru, Kamba, Gusii, Luyia (sic), Lugoli, Masai, Dabida, Kalenjin (sic), Giriama, and Ateso.

¹²For a current picture of the educational system, and corroboration of this study's general characterization of it, see for instance Mary Anne Fitzgerald, "Many of Kenya's children find there's no room in the school," Christian Science Monitor 28 Oct. 1987, p. B2. For a similarly pessimistic recent characterization of Kenya's overall

business and political economy, see "East Africa Turning the Corner," The Economist 20 June 1987, p. 6.

¹³Ann Biersteker, et.al., Masomo ya Kisasa (New Haven: Yale Program in African Languages, 1987). Chapter thirteen contains part four of Eddie Ganzel's eight-part serial, Kwa Nini Nife? (number 49d in appendix 1 of this dissertation). It is listed as undated in the textbook, but, as mentioned in the catalogue, the installment was published Oct. 5, 1968, on pages 8 and 13.

¹⁴Agnes Musyoki and John D. Murphy, An Elementary Swahili Newspaper Reader (Kensington, MD: Dunwoody Press, 1985); John Rutayuga and John D. Murphy, An Intermediate Swahili Newspaper Reader (Kensington: Dunwoody Press, 1984).

¹⁵Anonymous, An Active Introduction to Newspaper Swahili (manuscript copy, subtitled "Experimental Edition"; Washington, D.C.: Foreign Service Institute, 1966). Excerpts are from contemporary issues of Taifa Leo and Baraza; no fiction is included.

¹⁶Because Baraza ceased publication in 1979, the latest circulation figure I could obtain was from Irving Kaplan et.al., Area Handbook for Kenya (Washington, D.C.: U.S. Government Printing Office, 1976), p. 182. For Taifa Weekly, the source is Hans Zell and Carol Bundy, eds., African Book World and Press, 3rd edition, (New York: Hans Zell, 1983), p. 65. However, this figure has not changed since the first edition in 1977.

¹⁷See, for instance, Henry Chakava, "Publishing in a Multilingual Situation: the Kenya Case," African Book Publishing Review, Vol. 3, No. 2, 1977, p. 86. Also, a series of articles by Bernth Lindfors: "Interviews with John Nottingham, David Maillu, and Terry Hirst," African Book Publishing Review, Vol. 5, No. 2, 1979, p. 85; "Interview with Hilary Ng'weno," African Book Publishing Review, Vol. 5, No. 3, 1979; and Mazungunzo: Interviews with East African Writers, Publishers, Editors and Scholars (Athens, Ohio: Ohio University Press, 1980).

¹⁸Maidel Cason, ed., African Newspapers Currently Received by American Libraries (Evanston, IL: Northwestern University Library, 1986).

¹⁹Carol Travis, ed., for SCOLMA (Standing Conference on Library Materials on Africa), Periodicals from Africa (Boston: G.K. Hall, 1977), on page 124 gives 1958 as the

starting date. The 1960 date of first publication comes from John Pluge, Jr., ed., African Newspapers in the Library of Congress, 2nd ed., (Washington, D.C.: Library of Congress, 1984) p. 45.

20 Whiteley, Swahili, p. 67.

21 John Ndegwa, Printing and Publishing in Kenya: An Outline of Development (London: SCOLMA, 1973), p. 17.

22 Travis, *ibid.*, pp. 120, 122, 121.

23 David Blake and Carol Travis, eds., Supplement to Periodicals From Africa (Boston: SCOLMA/G.K. Hall, 1984), p. 38.

Chapter III

CRITICAL APPROACHES TO NEWSPAPER FICTION

The Swahili newspaper story may be subjected to critical literary analysis at three levels. At one stage, certain features unique to this type of fiction need to be taken into account in whatever further critique is made. Then, although newspaper and magazine fiction itself has not yet been the subject of critical analysis, a number of bookbound works of Swahili fiction works have been subjected to critical analysis, both by Swahili scholars writing in Swahili and by foreign scholars who write their analyses in English or other European languages.¹ At this next level, once the differences between fictional works which appear in the newspapers and magazines and those which appear in book form have been taken into account, the focus of analysis can become their similarities: what they have in common when they are examined more broadly simply as examples of modern Swahili printed fictional prose in whatever genre. Investigation at this level of criticism involves the study of the critical approaches to Swahili fiction which have already been taken by indigenous and foreign scholars. Finally, a third level of investigation would explore alternative approaches to the close reading of the fiction

text, methodologies which have not yet been applied specifically to Swahili print narratives, but which hold promise for success in such an enterprise because of their illuminating applications to other literatures.

Regarding features unique to periodical fiction, the issue here is one of investigating narrative genre. If the latter term is understood as simply a means of distinguishing it from poetry or drama, the next step is to attempt to type the various differing forms of narrative; this is usually accomplished by means of examining the structural features of texts. In the case of Swahili, newspaper and magazine stories, whether single issues or serializations, some characteristic features arise out of the nature of the medium in which they are produced and made available to a readership. Newspaper stories may share structural features with fiction which is circulated via other print media. For instance, if a genre such as the fantastic can be distinguished on the basis of interpreting how a reader reads and understands narrative events,¹ that is, purely on the basis of information available to a reader from within the story itself, then a narrative in the fantastic genre could just as likely appear in a newspaper as in a book. However, the physical form in which a newspaper story appears, one of its distinguishing structural features, even though it is a feature which is

extrinsic to the structure of its narrative events, can have an effect on a reading. The perception of the story can be partly affected by the medium-specific qualities of that story's propagation.

The motivation to isolate this fiction as to medium type has been suggested in the preceding chapter. To recapitulate: the newspaper narrative represents a mass audience form, accessible to the popular audience because of reasons both intrinsic and extrinsic to the text. Looking at its intrinsic qualities, the expectation is that the story is accessible to any readers who possess basic literacy: its language is ordinary, its style plain; its plots and themes are calculated to interest many readers, as it typically reflects life in the modern national "urban culture" where Swahili literates are concentrated; and it is written and published under less stringent moral, political, and educational constraints than is narrative intended for the school and library markets.

Extrinsic to the text is the fact that the Swahili weeklies which publish this fiction are more widely available and less costly to buy than are bookbound stories circulated via bookstores, schools, and libraries. Intrinsic features of newspaper narrative are the natural subject of critical analysis, but the role extrinsic factors play in the production of the text is less clear--assuming

the text is the ultimate critical object, and not business, politics, or other real-world social relationships. Does the potentially large audience offered by ease of obtainability affect the production of a narrative? How does the writer write, or probably more crucial, how does the editor edit, a certain type of narrative when some attention is inevitably paid to such material concerns as the amount of available space in a particular newspaper or magazine issue? An even harder question to answer is whether, or more likely how, the narrative is altered in order to appeal to even more readers so as to sell more papers or magazines. To what extent do the concrete problems of physical production and dissemination of a story affect its very composition?

Since it is difficult to separate the artistic from the industrial in the production of this mass audience fiction, it is difficult to incorporate an awareness of production requirements into a critical methodology. That they exist can be deduced from the physical limitations and requirements of the medium. For one thing, there is only so much space in each issue of the newspaper for the narrative; the choice of what to publish and what to cut or not publish at all might be a purely physical question of fitting available space. Also, the newspaper subsists on advertising revenue as well as on sales, and in addition to

the expectation that a particular story, or that publishing fiction in general, will attract both casual buyers and subscribers, the story must also attract advertisers. The effect that this knowledge has upon the writer and the editor is that they each or mutually search for and compose a text that is meant in some essential way to generate this appeal. In material terms, another aspect of this situation is that the pages surrounding those within which the story appears, and probably even the story page or pages themselves, will likely be filled out with additional items, whether news stories or advertisements, in both textual and graphic forms. These can have a subtle effect on the perception of the narrative itself, an effect that therefore should be taken into account in critical analysis.

This factor, additional textual and pictorial material accompanying the story, is one medium-specific difference between newspaper and magazine fiction on the one hand and bookbound fiction on the other. Bookbound fiction usually comes self-contained, while a newspaper story text often is one of a number available texts on a single page. As the fictional stories participate in the advertisements and news stories to the extent that they attract readers to the paper or magazine, so also the advertisements and news stories participate in the fictions which they surround.

It is a truism that news stories are reflected in the popular fictions. In an ontological sense, the attempt to put an order to the real events of everyday life that are the raw material of the news report, as an exercise in non-fiction narration, can be viewed as a variation on the same process involved in creating fiction. The similarities between the two types of narrative are more important to the present line of argument than the kinds of obvious differences between fiction and non-fiction that are taken for granted. Additionally, as with the news report, the method of the advertisement is often a type of narration as well. It seems crucial to examine these other narratives which surround the fictional one, in order to assess at least their potential to participate as commentaries or subtexts in the fiction-reading process. On the level of the individual reader, there is no telling what material outside the story will also be incorporated into the perception of the story itself during a reading, so it really is a matter of speculating on potentials.

In terms of methodology, beyond the main mental hurdle of admitting non-story material into the fictional narrative to begin with, the next step in the analytical procedure consists of an immediate return to the distinction between fiction and non-fiction. Especially since the newspaper fiction under examination is in an African language, and

appears in the context of the urban culture of a developing nation, this approach seeks to use the non-fictional as a strategy of establishing verisimilitude within the fictional narrative proper. That is, the news report and the advertisement can be viewed as a source of confirmation of the realism of the story. The reading of a newspaper narrative is then visualized as an experience of a primary fictional text read simultaneously against the background of secondary non-fictional discourse, which may be narrative or non-narrative, and which potentially participates in the articulation of that text.

Another medium-specific differentiation between newspaper and magazine fiction and the bookbound is the matter of narrative length as a partial determinant of genre. The average bookbound Swahili narrative is too long to be considered a short story. It may be too short to be a novel, if E.M. Forster's suggestion of a minimum 50,000 word length is the qualification,³ so perhaps the term novelette or novella might be most apt in trying to perform generic labelling of this type, here following M.H. Abrams' characterization of the short story genre:

"...the name covers a great diversity of prose fiction, all the way from the short short story, which is a slightly elaborated anecdote of perhaps 500

words, to such long and complex forms...whose status of middle length between the tightness of the short story and the expansiveness of the novel is sometimes indicated by the name novelette, or novella.⁴

Within the body of newspaper and magazine short stories, the most obvious possible division, in terms of length as a determinant of genre, is between the single-issue short story and the serial story. There is no apparent problem in typing the single-issue stories as short stories; it must simply be taken into account that as such they will be accompanied by additional non-fictional text and graphics. Actually, because relatively few bookbound short story anthologies have appeared, in terms of sheer numbers the Swahili papers and magazines constitute the primary sources of this fictional genre in the language.

Serials, on the other hand, can range from two to over twenty-five installments, with an average serial consisting of perhaps eight parts. Here the issue of length could have relevance to genre typing, but rather than dwelling on length in examining the serial, wondering at what point it is no longer a short story and now is a novella, and whether to make such a determination on the basis of number of installments or on the basis of number of words, it seems

more useful simply to view the serial as another separate genre.

Length does not seem to be a crucial critical issue; its relevance seems to lie in the more distinct division between the short story and the longer work, whether novel, novelette, or serial. It is possible to conceive of certain differing readerly expectations about the nature of the short story as opposed to the longer type of fiction, and the readerly experience of a written narrative in its entirety in an unbroken sequence from beginning to end, which is the presumption in a short story reading, is profoundly different from the experience of a narrative whose length usually precludes a seamless reading in a single sitting.

Newspaper serials by their nature force breaks in the reading, at least in the usual experience of the primary audience's reading of weekly installments. The serials under study here have a feature which takes this into account. That is, in reading the newspaper serials of Baraza and Taifa Weekly, one almost always encounters a summarization of the preceding story from previous installments. The summaries not only refresh the memories of readers who have seen the earlier parts, but also allow new ones to begin a reading of the narrative from wherever in the story line they first encounter it. Even for the

reader who has not missed an installment, these summaries can be part of the experience of the narrative itself; they can become part of the text.

It is very interesting, for instance, to see what particular story elements are considered crucial enough to be included in the summaries. A comparison of summaries with the stories they represent might, for instance, shed light on the editing process: elements intended to catch the attention of the new reader in a synopsis might be the same ones that originally persuaded the editor to publish the particular narrative to begin with. The point is that the editor is visualized as a reader on the scene who not only has some amount of control over the fiction that gets published, but who also, following his own reading experience and his own agenda of priorities in the summarizing process, appends an alternative version of the main narrative to it.

Another feature of the two weeklies' handling of layout which is quite common is the segmentation of narrative by means of short (one, two, or three-word) paragraph headings, which are like miniature headlines within the narrative. This is done to both single-issue stories and serializations, and like a newspaper headline, seems to be a device meant both to attract attention to the story and to summarize it. It has the effect of creating or at least

suggesting narrative subdivisions. It can also function, as elements in the summaries for new readers sometimes do, to highlight some particular story element. The segmentation effected by the interior headlines, though, often seems arbitrary, sometimes even illogical in terms of plotting: the headlines themselves can also often be inappropriate as summarization mechanisms. Even so, they are of potential critical interest in the way that the synopses were seen to be of interest, and for the same reasons--but with perhaps less reliability. In the reading and analyzing process, they could be used as cues in segmenting the narrative; but in fact, as with the contrast between what is presented in the synopses and the reader's perception of what is crucial to the story, they are just alternatives that happen to be presented as a feature of story layout. In the reading process, headline-demarcated segments are likely to be experienced as conflicting with the story divisions that are generated or perceived according to the logic of the individual reader's strategy of apprehending the narrative. In any event, they are one more distinctive feature of a newspaper fiction that might be encountered.

The most immediate critical concern in dealing with these features is to decide whether, or how much of, the extra-narrative text, which in any case always accompanies the story, will be admitted to the reading and subsequent

analysis. Beyond issues like these which are confronted in every reading of a single story or installment, the perception-shaping effects of breaks in narrative apprehension which are forced by serialization can be incorporated into the critical study. For example, critical judgments can be made as to the logic of the location of a certain break, or there can be an examination of the element of suspense, of how it is or is not enhanced by means of a given story's serial divisions. The analyst also carries to the reading of a newspaper serial an expectation that the author will resort to certain mnemonic strategies within the narrative in order to address the problem of weekly intervals between story installments; such features could also be objects of stylistic analysis in the course of a close reading of a given text.

Once medium-specific generic concerns are accommodated, the next step in the analysis of the periodical fiction narrative is to bring to bear the critical methodology already employed by scholars in their examinations of Swahili fiction, as most elements are applicable to all forms of Swahili print fiction, including newspaper stories. As has been seen in the retrospective of Lyndon Harries' work in the first chapter, such formal, academic critical analysis of Standard Swahili fiction dates back at least to the early 1960's. During this period, studies naturally

tended to be brief because of the dearth of creative fiction titles, and they also tended to focus on the work of Shaaban Robert. Edgar Polome's overview of modern writing in his Swahili Language Handbook is a typical example from the period:

Prose, which was formerly largely confined to historiography, theology and other such subjects, has been successfully used by Shaaban Robert for essay writing. However, the number of genuinely literary productions in prose is still very limited. In spite of their real merits, many works still indulge too much in didactic pursuits, and only a few, like the charming love-story Kurwa na Doto, a novel by Muhammed Saleh Farsy depicting life in a typical Zanzibar village, or the successful Swahili thriller Mzimu wa Watu wa Kale by Muhammad Said Abdulla, actually break with the long tradition of books for youth and school reading which have been produced in recent years under the sponsorship of the East African Literature Bureau. These works

fulfilled their useful task of supplying good Swahili textbooks for educational purposes, but only a few have real literary value, like Shaaban Robert's tales Kusadikika or Adili na Nduguze.⁵

A crucial event in the development of Swahili criticism was the 1971 Oxford University Press publication of an anthology of literary analyses edited by Farouk Topan.⁶ These analyses were originally developed by students in a literature seminar that Topan conducted at the University of Dar es Salaam in July of 1968. Not only was the study the first published and distributed as an academic, scholarly text on modern Swahili writing, but the articles it contained were themselves written in Swahili. Several works of narrative fiction were analyzed. Three students separately examined Shaaban Robert's Adili na Nduguze, Kusadikika and Wasifu wa Siti Binti Saad: A.N. Shija examined Shaaban's methodology of characterization, M.A. Maganga his didacticism, and J. Mungai compared him with Faraji Katalambulla via the latter's Simu ya Kifo. Additionally, Abdulla's Mzimu wa Watu wa Kale was examined by the now-famous playwright Ebrahim Hussein.

By 1973, criticism by indigenous scholars seemed solidly established in the persons of Tigit Sengo and Saifu Kiango. In that year, both received bachelor's degrees from

the University of Dar es Salaam: Sengo received honors in Swahili Language and Literature, with an additional concentration in (English) Literature; Kiango also graduated with honors in Swahili Language and Literature, and his area of specialization was Theater Arts. In that same year, but containing a preface dated 1972, the Institute of Swahili Research at the University had published their co-authored critical anthology, Hisi Zetu,⁷ which in the area of fiction contained not only additional studies of works by Shaaban Robert, but also an analysis of C.K. Omari's novella Mwenda Kwao. Still in 1973, Longman published another co-authoring effort by the two scholars, this one entitled Ndimi Zetu.⁸ Fictional works studied in that collection were the familiar novellas of Shaaban Robert, Faraji Katalambulla, and Muhammed Said Abdalla.

A second volume of Hisi Zetu⁹ appeared in 1975, and in addition to an analysis of more Shaaban Robert material, contained examinations of Mohamed S. Mohamed's Kiu and Peter Kirumbi's Nataka I-e Siri. In the same year, a second volume of Ndimi Zetu¹⁰ was also issued, the sole fictional study therein being devoted to M.S. Abdalla's Duniani Kuna Watu. In all four of the Sengo-Kiango collaborations, Sengo as a literature specialist takes the lead on fiction, though Kiango contributes analyses of narrative as well.

In 1977, a second volume of Uchambuzi wa Maandishi ya Kiswahili was released.¹¹ Fictional studies included Mohamed Bakari's analysis of Ali Jemaadar Amir's Nahodha Fikirini, a critique by Topan himself of Muhammad Saleh Farsy's Kurwa na Doto, and, once again, Tigiti Sengo appears, this time with an examination of Euphrase Kezilahabi's Rosa Mistika.

Coming as they do in a fairly readily available bookbound form, these six critical anthologies might be considered the basic sources of Swahili-language indigenous criticism of modern fiction. But many more such studies can be found in two literary journals published at the University of Dar es Salaam. One is entitled Mulika, and is produced by the Institute of Swahili Research located on the campus; the other, Kioo cha Lugha, is the journal of the Swahili Department in the University. The earliest numbers to which I myself have had access date back respectively to issue 5, 1973, and issue 3, also 1973; earlier issues would therefore contain studies contemporaneous with the essays published in the first volume of Uchambuzi wa Maandishi ya Kiswahili. To give some idea of what is available, in the course of preparing a paper for the 1985 African Studies Association Conference at Michigan State University, a currently unpublished bibliography of Swahili fiction

criticism, I included references to a total of thirty-three studies from these two sources alone.

The journal Kiswahili is also a source of Swahili-language critical writing, though on a more limited scale. The journal began as the Bulletin of the Inter-Territorial Language Committee, later called the East African Swahili Committee, which was the governmental body officially constituted in 1930 to begin standardizing the language. The Bulletin was renamed the Journal in the early 50's, then changed to Swahili a few years later, then finally acquired its present name. The journal has a tradition of publishing English-language studies, and so ironically there aren't that many Swahili articles written about fiction. In the late 60's there were some reviews, but full-blown studies did not appear until the mid-70's.

Fictional study has been conducted for roughly two decades now by indigenous critics. Their primary concern is with works which belong to what is clearly becoming recognized as a Standard Swahili fictional canon, the most valued of which would be the novellas of Shaaban Robert. However, as suggested in the survey of the literary scene, some of the early detective stories, the works of Muhammed Said Abdalla and Faraji Katalambulla, seem to be included, perhaps only for historical reasons, in spite of the fact that there is a very distinct, readily apparent difference

in the level of artistry available on the one hand in Katalambulla's Simu ya Kifo, and on the other, in Shaaban's Adili na Nduguze.

Indeed, that is the focus of J. Mungai's article¹⁰ in the first Uchambuzi volume. From among all these studies, it is probably the most immediately relevant to the topic of this dissertation, especially considering the fact that Katalambulla is a prolific writer, and stories of his have appeared in both Taifa Weekly and Fahari. The implication of Mungai's study, where the detective thriller of a novice deserves analysis in itself and even comparison with the work of the master Shaaban, is that establishing a dichotomy between mass-audience and elite literature is not a relevant concern. Differences are the whole point of Mungai's article, yet Adili and Simu are seen in the final analysis more as two currents in the same stream than as two separate streams.

Mungai first compares the writers, then their writings; Katalambulla is a secondary-school student, participating in modern culture ("aliyeingiliwa na mila na mawazo ya kisasa" [one who has been entered into by modern behavior and thought], p. 61) who is writing his first novel. Shaaban, steeped in the Muslim culture of the coast, is an established and revered literary figure; he was deceased by the time Simu was published. As for their writings, Shaaban

in the foreword to Adili acknowledges that he is not concerned with realism, and Mungai notes the similarity of the fantastic story events to those of The Arabian Nights. Events Katalambulla writes about could happen, and his characters are real people, while Shaaban's are allegorical even to their names. The detective writer is faulted for not establishing the motivation of the murderer sufficiently in the construction of his story. The ordinariness of his language in the straightforward narration of events is tied to the fact that he is a beginner, "kijana mdogo wa shule ambaye ndiyo kwanza anaanza kujaribu uwezo wake wa kutumia lugha" [a young schoolboy who for the first time is starting to test his ability to use language], (p. 64). Shaaban Robert is praised for the elegance of his language, and some elaborate metaphors he used in characterization are quoted. Mungai concludes his study thusly:

Tukichukua vitu hivi vyote kwa jumla na kuvilinganisha vitabu hivi viwili, cha Shaaban Robert na cha Faraji H.H. Katalambulla, hakuna shaka kwamba kuna tofauti kubwa na nyingi--tangu mawazo na malengo ya waandishi wenyewe, miundo ya hadithi hizi mbili, na wale wanaohusika katika hadithi zenyewe hadi ufasaha wa lugha wa waandishi binafsi. Kwa pande

nyingi kitabu cha Shaaban Robert kina mengi ya kupendeza na kusifiwa, kuliko kile cha Faraji Katalambulla. Lakini, kwa kule kulisimua na kuuvuta moyo wa msomaji mimi kwa upande wangu nampa mkono Bwana Faraji. (p. 65) [If we take all these things in total and compare these two books, that of Shaaban Robert and of Faraji H.H. Katalambulla, there is no doubt that there are great and numerous differences--from the thoughts and aims of the writers themselves, the construction of these two stories, and of the characters in them, to the writers' personal artistic command of language. From a number of standpoints Shaaban Robert's book has many qualities both pleasing and deserving of praise, more so than that of Faraji Katalambulla. But, for that quality of creating suspense and capturing the imagination of the reader, for my part, I support Mr. Faraji.]

In spite of the fact that he has demonstrated the superior artistry of Shaaban Robert over that of the fledgling Faraji

Katalambulla, Mungai still readily acknowledges the latter's own particular talents as a writer.

The other study of Simu ya Kifo,¹¹ the one presumably written by Tigiti Sengo in Ndimi Zetu, is in the nature of a summary; story incidents and characters' behavior are criticized in terms both of verisimilitude and of some assumed standard of propriety or the ideal turn of events which the critic and his readers share. As with Mungai's judgment, Sengo's prescription calls for more plausibility in the development of character, especially those of the hero and of the murderer.

However, in terms of my own critical concerns, the main value of Sengo's article is that it represents one more example of the critics, for historical reasons--probably simply because it was there--turning their energies to the close reading and analysis of a detective story just as they had done to the elegant allegorical fictions of Shaaban Robert. Unlike the other early example of detective fiction, the novellas of Muhammed Said Abdalla, which are markedly localized to Zanzibar and the island's culture, and for reasons both of stylistic features and distinctive plotting are unique to that writer, as Bertonecini suggests below, in general terms of the possibilities to be encountered in the bookbound Swahili detective story, Katalambulla's story by now has acquired many fictional

counterparts which are quite comparable in terms of the nature of narrative events and of the method of their portrayal. The hypothesis here is that the same can be said of the detective fiction of the newspapers and magazines; a definitive answer awaits the reading and analyzing of the hundreds of examples of such stories which now exist.

In applying the more general lessons of the indigenous critics to the analysis of newspaper fiction, the primary concern is to note, other than the language medium employed, any apparent major differences of theory or methodology between these critiques and those of the Western critical tradition as it is applied to narrative fiction. Since the latter is such a broad category, and there are still relatively few examples of Swahili criticism, not surprisingly the plain answer is that differences are a matter of degree or emphasis rather than of kind.

An example of the standard critical approach which provides an overview of the methods employed by the indigenous critics is F.L. Mbunda's "Ufundishaji wa Fasihi" [The Teaching of Literature]¹² from Mulika. He proposes five areas of investigation of the fictional text: the core (kiini) of the story, by which he seems to mean the theme as realized in a well-constructed fictional setting; the writer himself or herself as revealed in the story, which seems to be intended to cover the investigation of point of view;

readerly concerns, which seem to be the study of intended effects (fundisho [instruction], onyo [warning], kusisimua [excitement], kufurahisha [entertainment]) apparent in the writing; the text in relation to other texts, i.e. generic studies, including history; and finally the study of writing as it is, the investigation of formal features as they function to develop themes. Mbunda uses the latter category as a catch-all of critical concerns:

Katika hadithi na michezo ya kuigiza
tunafuata mwanzo, kisa, upeo na tamati.
Je, tumejaribu kufikiria jinsi miundo ya
maandishi fulani inavyohusiana kujenga
kiini kimoja? Tumefikiria lengo letu
katika maandishi yoyote yale? Lengo
hilo limefanikiwa? Kwa nini mwandishi
ametumia lugha hii na sio ile? Ina
muhimu gani na kiini cha habari?
Mwandishi anatupelekaje kwenye upeo na
tamati. (sic) Maandishi yanatueleza nini
kuhusu wahusika? Mwandishi anazungumzia
nini? Anazungumza na nani? Mwandishi
anatumia mbinu zipi, mazungumzo,
hadithi, mjadala? Anatumia mazingira ya
furaha, uchungu, upole au ukali?
Mwandishi ametumia picha gani maalumu

(mlandanisho) kueleza hali ya mapenzi, uchawi, au kiini chochote kile? (p.50)
 [In stories and plays we trace the beginning, the conflict, the climax, and the denouement. Have we tried to think about how the construction of a certain text is concerned with the development of one particular theme? Have we considered our goal in any of those texts? Has that goal been accomplished? Why has the writer used this language and not that? What importance does it have for thematic information? How does the author carry us to the climax and conclusion. What does the text tell us about the characters? What is the author discussing? Who is s/he discussing it with? Which strategies does the author use, dialogue, stories, debate? Does s/he employ an atmosphere of joy, bitterness, mildness or ferocity? What kind of special picture (imagery) has the writer used to portray a situation of love, witchcraft, or any other such theme?]

In this passage, Mbunda mentions lengo letu [our (i.e. the literary critics') goal]. He concludes his discussion with a look at that goal, revealing his views on the critical enterprise in general:

Kazi iliyotupata mpaka sasa ni ile
 ya kusoma maandishi na kuyaelewa
 kutokana na michanganuo mbalimbali. Ili
 kuhakikisha kama kweli tumelewa
 itatubidi tutoe maoni yetu binafsi
 kuhusiana na yale tuliyosoma. Maoni
 hayo huweza kutolewa katika mihadhara,
 majadiliano, au malumbano. Maoni hayana
 maana ya kutoa ubaya wa maandishi. Kazi
 yake kubwa ni kueleza, kufafanua,
 kuchambua na kupanga kazi zote za
 mwandishi. Lengo kubwa ni kuwapa
 wasomaji wengine au wasikilizaji nuru
 zaidi kuhusu maandishi fulani. Kazi hii
 ya maoni itafuatana sana na zile njia
 tano za kuchanganua maandishi. Msomaji
 aweza kutoa maoni yake kufuatana na
 alivyosisimka. Aweza pia kutoa maoni
 kuhusu wakati, kiini au dhamira ya
 mwandishi, na uhusiano wake na maandishi
 mengine.

Katika utoaji wa maoni ni lazima tuangalie kwamba tusivuke mipaka. Maoni yote yalingane na maandishi yalivyo-- yaani mwandishi anasema nini, na sio alitaka kusema nini. Maana zitakazopatikana ziwe zimetokana na maandishi yaliyosomwa. Maana hizo zitatokana na mawazo yakiunganishwa na vionjo mbalimbali ambavyo vinatufikia. (p. 50)

[The task that has faced us to this day is that of reading the text and understanding it as a result of (using) various investigative methods. In order to ensure that we have actually understood we must put forth our own personal viewpoints concerning that which we have read. These opinions usually can be put forth in scholarly lectures, discussions or debates. These opinions aren't intended to reveal the badness of writings. Their greatest function is to explain, to illustrate, to criticize and to put an order to all the writer's undertakings. The primary goal is to give other readers or

listeners more light on a certain text. This task of (putting forth) opinions will follow closely those five methods of analyzing the text. A reader can put forth an opinion based on what s/he has felt deeply. S/he can also offer viewpoints on the temporal setting, the theme or the intent of the author, and their relationship with other texts.

In the offering of opinions it is essential that we take care that we do not cross boundaries. All viewpoints should correspond with the text as it is--that is, what the writer says, and not what s/he wanted to say. Meanings which might become available have to have arisen from the text that was read. Those meanings will result from thoughts being linked up with various experiences which come to us.

Mbunda takes great pains to ground critical approaches in the text, leaving open the possibility of using any particular methodology as long as that initial requirement has been satisfied. He ends his article by listing primary

sources of critical studies of contemporary Swahili literary texts, all of which have already been cited here.

In addition to the characterization of Swahili-language critics' approach to the analysis of narrative as generally employing methodologies familiar in the Western academy, another possible broad generalization concerning the body of critical work by Swahili is that the indigenous critics, the majority of whom are Tanzanians, and who seem imbued with the spirit of ujamaa, are also much concerned with a political critique of the fictional narrative, specifically, in socialist or Marxist terms. From among many possible examples, I have chosen as the paradigm of this approach an article by A.G.N.M. Gibbe, "Dhima ya Mhakiki" [The Critic's Duty-Accompanied-by-Power]¹³. One quotation perhaps suffices to demonstrate the potential conflict between a creation of written verbal art and the political response it can generate:

Mhakiki huwasaidia wasomaji kuyabaini
maandishi yaliyo sumu kwa jamii na
atawasaidia hasa iwapo yeye mwenyewe ni
sehemu ya wale wanaopambana na kupigania
haki zao. Kuna maandishi mengine ambayo
ni mazuri sana na yanagusa hisia za
wasomaji kikweli kweli sababu
yameandikwa na watu wenye uwezo wa fani

kupindukia. Maandishi hayo ni kama
sambusa ambayo juu inametameta lakini
ndani imeshindiliwa pilipili nyingi mno.
Mhakiki sharti aseme wazi--ayafichue
maandishi ya namna hiyo. Kuna maandishi
ambayo huwachekesha na kuwaburudisha
wasomaji sababu yameandikwa kwa namna
hiyo, na kumbe yanaeneza sumu, na
maandishi mengine ingawaje sumu huwa
pale ili kufurahisha na kuchekesha tu.
Kicheko kinasaidia nini? Maandishi haya
yanazorotesha harakati kwa
kuwachelewesha watu kuoma maandishi
yenye mafunzo, maandishi ambayo yatawapa
mbinu mpya zitakazowasaidia dhidi ya
mazingira kwa faida yao wote. (p. 3)
[The critic typically helps readers to
recognize writing that is poisonous to
society and s/he will help them
especially if s/he herself or himself is
a part of those who struggle for and
fight for their rights. There are some
writings that are very fine and they
touch the emotions of readers in a very
real way because they have been written

by people possessed of an overwhelming power. Writing like that is like a sambusa (small stuffed, fried pastry) that outwardly glistens but inside has been stuffed with too many chili peppers. The critic has to speak clearly--s/he must uncover writings of this type. There are writings that amuse and entertain readers because they have been written in this way, and yet they are spreading poison, and other writings although they aren't poison they are there simply to entertain and to amuse. What does laughter help? These writings cause a slackening of effort by delaying people from reading writings with a message, writings that will provide them with new methods which will help them confront the environment for the benefit of them all.]

This is admittedly an extreme example, but useful in that it seems to confront directly the issues of artistry--how I am interpreting uwezo [power/ability]--and the entertainment value of fiction. The former is suspect until it is seen to serve correct political ends; the latter is a distraction.

The Marxist approach, broadly described here as a reading of the narrative as a source of examples of behavior which are then typed as either contributing to or impeding the desired establishment of a socialist society, is also a major concern to be found in the still relatively few English-language critical studies of Swahili fiction published to date. Some important sources of this type are articles by Stephen Arnold, "Popular Literature in Tanzania;"¹⁴ Euphrase Kezilahabi, "The Swahili Novel and the Common Man in East Africa;"¹⁵ and Rajmund Ohly, "The Bitter Attraction of the Bourgeoisie,"¹⁶ "Literature in Swahili,"¹⁷ as well as the book Aggressive Prose.¹⁸ Marxist analysis could well inform the reading of newspaper fictions; it is simply not of critical concern in the present study.

Other English-language studies of relevance are Elena Bertoncini's "Two Contemporary Swahili Writers"¹⁹ as well as her descriptive introduction to her recent bibliographic study;²⁰ and Patricia Mbughuni's "The Theme of a New Society in the Kiswahili Prose Tradition."²¹ Bertoncini's first article concentrates on describing the individual stylistic characteristics of the fiction of M.S. Abdulla and Euphrase Kezilahabi, as exemplified in certain of their works, and in the second offers a capsule summary of bookbound popular literature. The latter is a useful critically descriptive matrix against which to read periodical fiction, which at

this level may be assumed to be of the same nature as the bookbound fiction she describes:

The impact of United States films on Swahili popular literature is tremendous. More than a third of the published fiction titles listed herein are spy and detective thrillers that often are carbon copies of foreign films....almost all stories focus on the relationship between men and women.

Running through many plays and educational stories is an undercurrent of traditional values, shown in opposition to the corrupting influences of Western education or of urban life. The role played by politics in the popular literature is relatively small. Even in the novels labeled as political, we see only secondary effects of the political situation; often it is an indictment of the general mismanagement and corruption responsible for such ills as unemployment and poverty.

It is more difficult to characterize these titles stylistically

than in terms of themes. Like most popular writing, these novels tend to be quite short, averaging about 100 to 150 pages in length. The majority of them are narrated by an omniscient third-person narrator, but several are also first-person narratives. They are very conventional, the narrative often being accompanied by proverbs and moralistic reflections. The openly didactic nature of some of these novels and novellas may explain the deliberate simplicity of both plot and style. The story line, in fact, is generally easy to follow. The narration is also quite simple in its time sequence, these novels tending to run chronologically. The time span covered within them is in general quite limited, ranging from a few weeks to a few years. The majority of the stories are set after independence, thus quite close to the moment of composition. Some authors try to bring the story even closer, using

present-tense narration almost
throughout the whole book.²²

Many of Bertoncini's characterizations can be seen in the paradigmatic story chosen for analysis in this dissertation, including even the use of first-person narration.

Mbughuni's survey of a number of modern novels attempts to take into account the heritage of the oral tradition carried to the composition of written fiction, in the explanation of certain stylistic features:

In reviewing the elements of oral tradition which have nourished our contemporary prose works, there are perhaps a few which would still need greater attention and development and which can just be touched on here. One is the development from 'stock' to 'representative' characters. The 'stock' characters of the oral tradition are flat figures of good and evil, sometimes allegorical and show no development; they undergo a series of adventures. With the development of the novel of education, such stock characters are rounded out and given greater dimensions. Representative

characters are, like real people, a mixture of good and bad, stupidity, ignorance, and the ability to learn. They may represent types...but they show greater total characterization....This development should be continued in an even fuller representation of the hero confronting the problems of development. Similarly, the basically episodic structure of oral tradition can be transformed to a unified structure.

Hand in hand with its tendency to leave main characters flat or merely outlined, is the heavy reliance on the sort of 'deus ex machina' happy ending. In the oral tradition, things always turned out well as this was an expression of the way the frame of things ought to be....Perhaps at this point more attention ought to be given to the problems, not of choosing socialism but of implementing socialism. Then perhaps the happy ending would not reflect the expression of just benevolent powers that be, but of the

basic faith in man grounded in a realistic understanding of the key problems which confront him in the struggle for socialism. The latter would be the socialist expression of the utopian faith in man's goodness and his ability to make history.¹⁰

Mbughuni's perspective is particularly interesting as an example of the integration of a socialist critique into an analysis still focused on narrative events and processes.

Informed by these various studies of bookbound fiction, it is then possible to begin to synthesize an approach to the analysis of the newspaper fiction available. The same motivations of intellectual curiosity that drive the inquiry into the artistry of the bookbound stories exists for these relatively unknown newspaper narrative as well. Many of the basic concerns of the critics surveyed here, for instance, their attention to the nature of the language of the text, or their recognition of a tendency toward an uncomplicated, realistic presentation of a story and its characters, or their cognizance of the effects of the author's experience of narrative in other media on the production of the written story, all stand as useful critical expectations to bring to the reading of a newspaper narrative fiction.

However, what remains to be done in the articulation of a critical methodology which can be applied to such fiction is to make some attempt to account for the experience of the text as a work of art. In a sense, the success or failure of the latter enterprise has a definite bearing on the critical valuation of this type of written story-telling. If an aesthetically pleasing artistic complexity can be found in a popular literature which has hitherto been characterized as alternately sensationalistic, didactic, and conventional, then its study as literature might be viewed as being just as legitimate as its current exploitation as raw material for the language class or the socio-political critique of discourse as a model of behavior.

However, prior to this type of analysis, typified, for example, by the studies of characterization and theme included in the previously cited critical anthologies edited by Farouk Topan, much more general concerns must be taken into account. These concerns might be subsumed under the heading of stylistics, or elements of style examined from a linguistic angle. Because this thesis is written for a readership which approaches the Swahili newspaper story as a foreign language text, it is necessary to acknowledge the processes of translation and of linguistic perception, that is, reading the language of the particular story against certain metalinguistic expectations of how Standard Swahili

works. These are processes which are necessarily part of narrative analysis.

The properties of the raw material of language affect what kind of narrative can be formed from it before the actual composition even comes into being. An example might be the fact that in Swahili, third-person singular pronouns do not specify gender as they do in English; the result is a greater potential for ambiguity, as visualized from the standpoint of English, looking at Swahili from the outside. It must be understood that what is under discussion here is the type of readerly experience available in a translational approach, where the reader is constantly apprehending the text against or in comparison to one or more other languages at his or her command. Since Standard Swahili is no one's first language, to a varying degree of intensity, this will be every reader's experience of the stories under study here. For illustration purposes, especially since it is the language of the dissertation itself, a reading of Swahili newspaper fictions from the standpoint of English is assumed. At any rate, the above-mentioned "gender ambiguity potential" could have important implications, for example, in detective fiction or other types of narrative in which characters' identities are concealed as a part of the story-telling process.

Beyond the particular expressive potentials of the language which is the raw material of the narrative, potentials which are recognized in comparison with a different language, there are differences to be recognized between types of discourse within Swahili. In newspaper narrative, as literary discourse, there may not be a striking difference between the language of a story and ordinary conversational discourse. Still, the language of the story may always be read in comparison to the reader's concept of ordinary language like conversational discourse, and divergence therefrom is always suspect as a literary effect.

For instructional or linguistic research purposes, the individual text also may be examined as a source of examples of deviations from Standard Swahili.¹⁴ The issue here is not one of literary effects, but rather the perception of error by the reader. The results will vary widely from author to author, but whether there is a conscious scanning for differences, or the passive experiencing of them as deviations from the point of view of the individual reader's own competence or knowledge, their presence is a notable factor in a reading. From the literary point of view, such deviations will have an effect on the perception of the aesthetic appeal of the story, and will also constitute a means of typifying an individual author's style.

At this point in the research specifically on Taifa and Baraza fiction, only the most general of characterizations regarding deviation from Standard are possible: for instance, I have the impression that some of the later Baraza fiction, i.e. after serials began to be published, is highly likely to contain examples of non-Standard usages. This impression may be colored by the reading of certain of these authors' survey responses written in Swahili (see the previous chapter and particularly appendix 3 containing their questionnaires).

Analyzing the language of the story text yields important elements of the Swahili newspaper fiction aesthetic. A very striking example is the evident permissibility, if not valuation of, the repetition of set words and phrases in the process of narrating, whether in scene-setting or in the depiction of narrative action. Such repetitions in an English language narrative of the same type would be viewed by the reader as serious errors of style. For instance, a detective hero may have a certain mannerism which is constantly mentioned; or perhaps common indicators of plot movement, like getting into a car and driving to a new location, will be uniform within a story. Not only will these elements be repeated much more often than would be permitted in an English language composition, they will also be articulated in exactly or nearly exactly

the same words throughout the story. One may speculate that this is a residue in written fiction from the oral narrative tradition; in any case it is a recognizable feature of the fiction aesthetic, and may be something that makes the Swahili story an acquired taste for the reader coming to the narrative from a language and a narrative aesthetic like English.

The story text can also serve as a source of items like ideophones, idioms, slang, similes, metaphors, riddles, and proverbs--with the added advantage that they are presented or occur in a context that makes them more accessible to understanding on the part of the cultural outsider, if that is who the particular reader is. As with repetitions of set character mannerisms and narrative movement indicators, proverbs especially must be viewed additionally at the literary level, as they are a common narrative organizing device in all types of Swahili print fiction.

This concern with the language of the text is perhaps a good entry point into the final consideration of this chapter on theory and methodology: attempting to make some accounting of the theoretical influences on my own critical approach to the analysis of the newspaper text. It is grounded in the writings of the structuralist critics, whose critical concern is with the system of constructing the

text, whether the point of focus is on the writer writing the story or the reader reading it. Historically, such a concern comes out of linguistic studies; it is common, for instance, to speak of a grammar of the fiction text in this type of critical approach.

Jonathan Culler's Structuralist Poetics,¹⁵ subtitled "Structuralism, Linguistics and the Study of Literature," makes use of the grammatical model in developing a theory of reading literature:

To read a text as literature is not to make one's mind a tabula rasa and approach it without preconceptions; one must bring to it an implicit understanding of the operations of literary discourse which tells one what to look for.

Anyone lacking this knowledge, anyone wholly unacquainted with literature and unfamiliar with the conventions by which fictions are read, would, for example, be quite baffled if presented with a poem. His knowledge of the language would enable him to understand phrases and sentences, but he would not know, quite literally, what to

make of this strange concatenation of phrases. He would be unable to read it as literature--as we say with emphasis to those who would use literary works for other purposes--because he lacks the complex 'literary competence' which enables others to proceed. He has not internalized the 'grammar' of literature which would permit him to convert linguistic sequences into literary structures and meanings.

If the analogy seems less than exact it is because in the case of language it is much more obvious that understanding depends on mastery of a system. But the time and energy devoted to literary training in schools and universities indicate that the understanding of literature also depends on experience and mastery. Since literature is a second-order semiotic system which has language as its basis, a knowledge of language will take one a certain distance in one's encounter with

literary texts, and it may be difficult to specify precisely where understanding comes to depend on one's supplementary knowledge of literature. (pp.113-14)

The immediate task here then is to acknowledge the process, evident throughout the body of critical studies of Swahili stories, of "destructuring" these narratives, in the sense that they are methodically torn apart, and their parts analyzed, according to categories or focus points familiar to literary analysts in the Western tradition, corresponding to Culler's concept of literary competence.

Since this approach is so familiar, it is probably necessary only to provide the list of the categories which are usually explored, in order to evoke a clear picture of the method. In the present study the analytic focus-points are, in order of appearance within the analysis: point of view (examination of the narrative voice), setting and characterization (examination of the static elements of the narrative), plot (examination of the organization of "dynamic" elements, i.e. the movements of characters in the setting according to a certain scheme), and interpretation (examination of the theme and the abstraction of information in the course of that process). What is important here is to note that Swahili scholars have adopted these familiar foci to the extent that in critical writing, words for these

analytical subcategories themselves have been formally incorporated into the language.¹⁴

Accounting for the literary competence brought to bear on the stories that are the objects of this dissertation is also a matter of acknowledging a number of theoretical sources which inform my own critical approach, sources which have been drawn upon for years, in some cases decades. Their lessons have been assimilated and synthesized to the point that it is now difficult to separate them for purposes of specific credit. However, for those familiar with the works in question, mentioning a few of these primary sources can perhaps help present an idea of the nature of the literary grammar I bring to the reading. In addition to Culler, Claude Levi-Strauss,¹⁵ Roland Barthes,¹⁶ Andre Bazin,¹⁷ Keith Cohen,¹⁸ Marshall McLuhan,¹⁹ Vladimir Propp,²⁰ Ferdinand de Saussure,²¹ Harold Scheub,²² and Robert Scholes,²³ Tzvetan Todorov,²⁴ and Renee Wellek and Austin Warren²⁵ are theorists whose works inform my own perceptions of any literary work I confront.

From another standpoint, the application of theory, the acknowledgement process is a matter of making clear the very specific methodological influence of the structuralist analytical practices of Harold Scheub. Following his methodology, it is possible to make a very detailed study of the patterning of isolatable elements of a story, and,

primarily by searching for conceptual linkages among these elements which are apprehended diachronically in the reading process, to abstract synchronic patterns of meaning which are built up as these linkages are elaborated. This methodology is extremely useful for thematic analysis, that is, the process of attempting to communicate, as a scholar or critic, the relevance, both aesthetic and informational, of a particular narrative to the individual situation of the prospective reader of it.

But at the same time, in following this analytical method, the critic is true to the artistry of the author, for there is a constant awareness of and calling attention to the artifactual nature of his object of study in this drive to make perceptual connections between isolatable narrative images. The analyst is ultimately driven to produce a non-fictional counter-narrative in reaction to the particular fiction which is under examination. This counter-narrative is based upon the perception of relevant, useful information--here including the sensation of pleasure under the concept of utility; this information is accessed by means of a synchronic reordering of narrative images during, and as a result of, the structuralist reading process. If desired, this information can then be taken further to non-literary analysis, perhaps anthropological-sociological, perhaps political as in the Marxist analyses.

The concept of establishing linkages between images is worth closer examination. My own critical approach to newspaper and magazine fiction may be summarized as follows: first, ideally, examine the entire paper or magazine issue(s) in which the story appears, seeing to what extent this print, graphic, and pictorial information can serve as a context for or a commentary upon or even a participant in the actual narrative text. During the reading of a serial story especially, but with single-issue stories as well, the physical layout of the piece is examined--in this arrangement of the text, in the grouping of paragraphs into segments, or in the cutting of a story into installments, the reading is inevitably affected. Certain images will receive emphasis, certain narrative segments--movements, episodes--will be brought into montage, by physical layout. Is the story, or individual story installment, divided into segments delineated by graphics or text headings? If it is a serial, at what point is the story line cut to be continued later? How do summaries for new readers affect the reading?

In a close reading, I usually perform my own cutting even as I try to be attentive to that done by the producers of the text. One aspect is anti-narrative, in that I am watching the surface, the raw material of the story, and scanning for interesting language-use. The story in this

aspect is more or less treated like ordinary conversational discourse. I have a readerly expectation that there is potential for artistic, unordinary language-use, and I can apprehend such occurrences especially if I allow myself to succumb to the illusion that I expect a newspaper fiction narrative to attempt to present: that it is a non-fiction account of a real world. Then highlighted language functions to return focus to the constructed nature of the work of verbal art.

I also cut the narrative as a story. I experience the events of the story, and as they are usually plotted out of chronology, I am constructing a parallel, chronological story line which enables me, through comparison, to appreciate the effects of chronological rearrangement for artistic purposes. The organization of sub-narratives, that is, small conflict and resolution processes within the larger narrative conflict and resolution is then noted. These may consist simply of a single, isolatable movement of a character from one place to another, or possibly of temporal movement only, in the situation of, say, the portrayal of a character's ratiocination. It is a matter of experiencing some narrative event of change or transformation on the part of a story character. Physical movement is a convenient signal of a narrative event or element boundary; some story conflict (question, mystery,

provocation) or resolution (answer, solution, retaliation) will inevitably occur within such a movement.

Individual narrative images are perceived to cluster into small conflict-resolution episodes; these episodes are part of the diachronic elaboration of the story's large conflict-resolution axis, but they are also simultaneously read synchronically. That is, they are constantly being compared with each other, reordered into montage relationships in order to experience and apprehend how this clash of images can produce different meanings. Meaning here is defined as a type of understanding that is at once the experience of aesthetic pleasure and the taking in of useful information. What allows this reordering is the sensation of repetition, whether actual--the same words, the same mental picture or image--or semiotic: symbolic processing of information, metaphorical perception. From the synchronic understandings of the organization of narrative images, commentaries on the concerns of life in the real world are abstracted, whether as explanations, strategies of survival, catharses/therapies for the traumas of everyday existence, or all of these things together.

In addition to coming to a greater appreciation of the individual story, I believe that a close reading that takes a structural orientation is also helpful for generic analysis. One of the assumptions of structural analysis of

oral narrative is that each individual narrative is part of a tradition, and even this so-called individual narrative would be argued to be actually the sum of the infinitely possible variants of individual performance of it. In the tradition, each particular narrative performance is necessarily perceived in reference to the other constituents of the tradition, though each audience member's background will vary according to experience. Swahili newspaper fiction might be seen as part of a larger tradition as well. Individual stories may be read against an assumed knowledge of other stories from within this medium-form, and new readerly experiences will be affected by the old. The analysis of a single story leads to speculations about conventions, and generic concerns are stimulated.

Newspaper stories can also be read against the educational system's fictional canon: consider, for example, the presence of Shaaban Robert's name in a number of the authors' survey responses described in the previous chapter. It was also proposed earlier that his prose fiction works are still the most revered of any on the set book list. While it is more problematic to distinguish a high or elite literature from a popular or mass literature within the works written in modern Standard Swahili than it is within the American or British English literary tradition, it is easy to see, whether examining extrinsic or

intrinsic aspects of the text in question, that there are striking differences between, for example, Shaaban's Kusadikika [Believable (the name of the eponymous utopia)] and Eddie Ganza's "Lamsiki Bweha" [So Long, Jackal].

The point here is that there is more likelihood that the reader of Ganza will have had an experience of Shaaban Robert too, just in the process of acquiring literacy; there would be less expectation of such a readerly situation occurring within a written literary tradition, including its educational system, of greater age, number of works, and corresponding distinctions between elite and mass audience texts. An underlying assumption of this study has been that a close analysis of the newspaper fictions, employing structuralist methods, will reveal a degree of complexity and artistry that might be unexpected, especially if the alien reader carries to the body of Swahili fiction a distinction between popular and elite art based on his experience of written narratives of different types and in different print-forms from within his own literary tradition.

The differences between the bookbound Swahili novels and the newspaper serials are important, but the distinction is not so great that the two currents within modern fiction writing should be completely cut off from one another. Artistically rich and complex novels adopted for the schools' set book lists should not thereby be viewed as

works totally alienated from the mainstream non-student readership; by the same token, newspaper and magazine fictions offer at least the potential for highly satisfying aesthetic and instructional reading experiences. It is the task of a close reading, the unravelling of a text and the search for its structural complexities, to reveal such potential artistry.

This is not to say that my methodology is apolitical; I would argue again that no reading is apolitical, and that it is a matter of emphasis in a particular exegesis: the political may be emphasized strongly, or merely acknowledged, but even failing acknowledgement, it must be assumed to have shaped the reading in some way. So to the extent that political readings must be taken into account, it might be possible to characterize my own responses as variously liberal, or progressive, or in some situations even explicitly anti-capitalist or anti-neocolonialist, at other times "bourgeois" in the extreme: but such reactions cannot constitute much in the way of an organized critical methodology. No matter how concerned my own approach to the text is occupied with the narrative's internal dynamics, as with the Swahili critics who unravel the text in order eventually to tie it to a Marxist or otherwise socialist political analysis, the ultimate goal of my own readerly

unstructurings is also a linking of the fictional world with the real.

The narrative, even a newspaper story, whatever else it provides, also offers a literary communication about society. No matter how preoccupied the reader is with the elaboration of story images and the reaction to their juxtapositions, in this reading process some of the knowledge acquired, the stimulation aroused, the pleasure experienced, can be traced to an inevitable apprehension of the narrative event in some essential part as a type of real world event. Again, this is an aspect of the power of narrative, to impinge to some extent on present consciousness and on memory as if it were a lived experience. At some level, the reader eventually accommodates the experience of the narrative event in the same way that, for example, the dreaming of a dream must be accommodated.

In my own analysis, then, I must acknowledge that there is an extrinsic component, one which might be labelled further as sociological or perhaps anthropological. Not that the story is seen as a type of sociological account, but rather as a type of sociological education or even as a sort of therapy. In the perception of the story, in addition to sheer pleasure in the experience of a narrative, the reader is presented with a kind of elaborate metaphor

for real world concerns. This, in my approach, is the motivation that underlies the tracing of the author's elaboration of narrative images, and the effect of their juxtapositions with each other in the narrative process. Through the manipulation of fictional images, order is put onto chaos, transformations are effected; the source of those images, the "chaos," is real, everyday life within society. The story images are, in this sense, a kind of mechanism whereby social issues or conflicts can be captured and tamed.

FOOTNOTES

Chapter III

¹For example, a recent Marxist analysis of Shaaban Robert's fiction by Rainer Arnold, Afrikanische Literatur und Nationale Befreiung: Menschenbild und Gesellschaftskonzeption im Prosawerk Shaaban Robert (Berlin: Akademie Verlag, 1977).

²Tzvetan Todorov, The Fantastic: A Structural Approach to a Literary Genre, Richard Howard, trans. (Ithaca, NY: Cornell University Press, 1973). The crux of Todorov's argument is that for a narrative to fit into this genre, the reader must remain in a state of uncertainty as to whether story events are to be explained by reference to the experience of ordinary reality and natural processes, or to supernatural causes.

³E.M. Forster, Aspects of the Novel, Harvest/HBJ paperback edition (New York: Harcourt Brace Jovanovich, 1927), p. 6.

⁴M.H. Abrams, A Glossary of Literary Terms (New York: Holt Rinehart Winston, 1981), p. 177.

⁵Edgar Polome, Swahili Language Handbook (Austin: University of Texas Press, 1967), p. 229.

⁶Farouk Topan, ed., Uchambuzi wa Maandishi ya Kiswahili [Criticism of Swahili Writings], Vol. 1 (Nairobi: Oxford University Press, 1971).

⁷Tigiti Sengo and Saifu Kiango, Hisi Zetu [Our Senses] (Dar es Salaam: Institute of Swahili Research, 1973).

⁸Idem, Ndimi Zetu [Our Tongues], Vol. 1 (Dar es Salaam: Longman, 1973).

⁹Idem, Vol. 2, 1975.

¹⁰Idem, Vol. 2, 1975.

¹¹Topan, idem, Vol. 2, 1977.

- ¹⁰J. Mungai, "Shaaban na Faraji," in *Tapan*, vol. 1, p. 61-5.
- ¹¹Tigiti S.Y. Sengo, "F. Katalambula: Simu ya Kifo," *Ndimi Zetu*, Vol. 1 (Dar es Salaam: Longman, 1973), p. 39-43.
- ¹²F.L. Mbunda, "Ufundishaji wa Fasihi," *Mulika*, Vol. 10, March 1977, pp. 38-51.
- ¹³A.G.N.M. Gibbs, "Dhima ya Mhakiki," *Mulika*, Vol. 12, March 1978, pp. 2-8.
- ¹⁴Stephen Arnold, "Popular Literature in East Africa," *When the Drumbeat Changes*, Carolyn Parker and Stephen Arnold, eds. (Washington: Three Continents Press, 1981).
- ¹⁵Euphrase Kezilahabi, "The Swahili Novel and the Common Man in East Africa," *The East African Experience*, Ulla Schild, ed. (Berlin: Dietrich Reimer Verlag, 1980).
- ¹⁶Rajmund Ohly, "The Bitter Attraction of the Bourgeoisie" in Schild, *ibid*.
- ¹⁷Idem, "Literature in Swahili," *Literatures in African Languages*, B. Andrzejewski, S. Pilaszewicz, and W. Tyloch, eds. (London: Cambridge University Press, 1985).
- ¹⁸Idem, Aggressive Prose (Dar es Salaam: Institute of Swahili Research, 1981).
- ¹⁹Elena Bertoni, "Two Contemporary Swahili Writers: Muhammed Said Abdulla and Euphrase Kezilahabi" in Schild, *ibid*.
- ²⁰Idem, "An Annotated Bibliography of Swahili Fiction and Drama Published Between 1975 and 1984," *Research in African Literatures*, Vol. 17, No. 4, 1986.
- ²¹Patricia Mbughuni, "The Theme of a New Society in the Kiswahili Prose Tradition: From Oral to Contemporary Literature" in Schild, *ibid*.
- ²²Bertoni, "An Annotated Bibliography," *ibid.*, p. 528-9.
- ²³Mbughuni, *ibid.*, p. 113-4.
- ²⁴Elena Bertoni gave a paper on this topic, "Some Non-Standard Features in Modern Literary Swahili," at the

Annual Conference on African Linguistics held at the University of Wisconsin-Madison in 1983.

²⁵Jonathan Culler, Structuralist Poetics (London: Routledge and Kegan Paul, 1975).

²⁶Word-lists containing critical terminology have appeared in the journal *Kiswahili*, and as separate government publications under the aegis of the Baraza la Kiswahili la Taifa (BAKITA). The most recent relevant list available in preparing this dissertation was one published in issue 16 of *Mulika*, 1984, pp. 46-74, and this one, entitled "Msamiati ya (sic) Muda wa Fasihi/Umetayarishwa na Sehemu ya Fasihi katika Taasisi ya Uchunguzi wa Kiswahili, Chuo Kikuu cha Dar es Salaam [Vocabulary for the Course of Literature, Prepared by the Literature Section in the Institute of Swahili Research, University of Dar es Salaam]," presumably supersedes the previous lists.

²⁷Claude Levi-Strauss, The Raw and the Cooked, John and Doreen Weightman, trans. (New York: Harper and Row, 1969).

²⁸Roland Barthes, Mythologies, Annette Lavers, trans. (New York: Hill and Wang, 1972); idem, S/Z, Richard Miller, trans. (New York: Hill and Wang, 1974); idem, Writing Degree Zero and Elements of Semiology, Annette Lavers and Colin Smith, trans. (Boston: Beacon Press, 1970).

²⁹Andre Bazin, What is Cinema?, Hugh Gray, trans. (Berkeley: Univ. of California Press, 1967); idem, Vol. 2, 1971.

³⁰Keith Cohen, Film and Fiction: the Dynamics of Exchange (New Haven: Yale Univ. Press, 1979).

³¹Marshall McLuhan, Understanding Media: the Extensions of Man (New York: New American Life, 1964).

³²Vladimir Propp, Morphology of the Folktale, Laurence Scott, trans. (Austin: Univ. of Texas Press, 1968).

³³Ferdinand de Saussure, Course in General Linguistics, Wade Baskin, trans. (New York: McGraw-Hill, 1959).

³⁴Harold Scheub, "Oral Narrative Process and the Use of Models," New Literary History, Vol. 6, No. 2, 1975; idem, "Parallel Image-Sets in Three African Oral Narrative Performances," Review of National Literatures, Vol. 2, No. 2, 1971; idem, "The Technique of the Expansible Image in

Xhosa Ntngoni Performances," Research in African Literatures, Vol. 1, No. 2, 1970.

13 Robert Scholes, Structuralism in Literature (New Haven: Yale University Press, 1974).

14 Tzvetan Todorov, Introduction to Poetics, Richard Howard, trans. (Minneapolis: Univ. of Minnesota Press, 1981); idem, The Poetics of Prose, Richard Howard, trans. (Ithaca: Cornell Univ. Press, 1977).

15 Rene Wellek and Austin Warren, Theory of Literature, 3rd ed. (New York: Harcourt Brace and World, 1970).

CHAPTER IV

AN ANALYSIS OF A SERIAL STORY

The critical approach to the Swahili newspaper narrative can be put to the test at the level of the individual story. If the theory works as it is intended, any story should do as the initial subject, as the point of entry into the world of the newspaper narrative. However, it would be more interesting to examine a serial than a self-contained short story, from the point of view that the medium-form represented by newspapers or magazines is the particular domain of this type of print narrative.

The story I have chosen for analysis is "Mbio za Wahalifu" ("Gangsters' Run") by James Isaac Mwagojo,¹ listed as number 53a-c in the Baraza catalogue (Appendix 2). My own literal translations of the story and of the other text material which appeared on the newspaper story- pages, as well as photocopies of those story pages, are included in Appendix 4. I have chosen this particular story for several reasons, accidental and planned, or perhaps accidental and then rationalized.

Previous to my research in Kenya, I had read other Swahili newspaper serials; they had been provided by Dr. Patrick Bennett as course materials in language classes at the University of Wisconsin. Also, "Mbio za Wahalifu" was

one of the few stories I had collected on my own during the course of my fieldwork, and was one that struck me as being more than usually well-written and interesting for a newspaper serial. At the time, of course, I was comparing this story to a very limited number of others, stories by Eddie Ganzel and Omari Chambati which had been read in Dr. Bennett's language classes,² and then to the others which I had collected during the period when I was in Kenya.³ Even at this writing, the fifty or so stories I have read or scanned out of the total available to me from the Library of Congress microfilms is comparatively small. So Mwagojo's story is a star that currently shines in a very small galaxy, and if it were to be viewed against the background of the entire universe of stories, even of the universe of stories available on the microfilms, the critical valuation could be quite different.

But given the limited number of stories to which I have compared it, "Mbio za Wahalifu" still seems a good choice for analysis. It seems both typical enough of newspaper fiction to serve, after having been critically dissected, as a model for the analysis of other works; and interesting enough as a narrative to stand as an object which stimulates a critical response because of its own unique literary merits.

Since collecting the stories from the Library of Congress microfilms, I was able to find several more of Mwagojo's stories, and so was able to view "Mbio za Wahalifu" in the context of other examples of this writer's work. Only one of Mwagojo's stories appeared in Taifa Weekly during the period covered in this dissertation: "Mkamia Maji Hayanywi" [156], Oct. 3, 1970. From the Baraza group, however, there was one story which appeared even earlier than "Mkamia Maji" did in Taifa. That one was "Chombo cha Kushika Maneno Chatoa Siri" [51], of Sept. 18, 1969. Yet another Baraza story published prior to "Mbio za Wahalifu", entitled "Ujanja wa Omar Wafanya Wezi Stadi Kunaswa na Polisi" [52], appeared on Oct. 18, 1973.

After "Mbio", two more stories, these also serials, appeared in Baraza: "Simu Kutoka Mombasa" [54a-e], Mar. 1-29, 1979, and "Lamba la Ukoka" [55a-k] Sept. 27-Dec. 6, 1979. Mwagojo therefore seems to be a Baraza writer in the way that Ganzel is a Taifa writer. I do not know if Mwagojo published in any other newspapers or magazines before or after the dates of his works mentioned here. Based on my own bibliographical work and that of Bertoncini,⁴ I am fairly certain that he has not had a bookbound publication through 1985.

"Mbio za Wahalifu", then, was probably Mwagojo's first serial story, and if so, also the first appearance of his

detective hero Harry Kidozi, who reappears in the 1979 serials. Thus, in hindsight, Mbio is still perhaps the best choice of a single item for close analysis. If the range is now visualized as encompassing the whole output of one deserving author, yet the choice is restricted to only one significant work from within that range. It is possible to see the story as one of a series of literary events, arguably the most significant event, on the timeline of Mwagojo's development as a writer. The early single-issue stories might show his promise and give insight to his thematic concerns; the story under consideration here might be viewed as the fulfillment of the promise after the opportunity to write a longer, developed narrative presented itself; and the two serials which followed might stand as variations on this initial success: interesting in themselves, but progressions from a certain crucial point of accomplishment. That point, then, seems the logical place to focus upon.

There are, then, other of Mwagojo's newspaper works available which constitute a potential subject for the second step in analysis, the examination of the range of an author's works through a given period, ideally his or her entire output. A third step, or perhaps paralleling second step, would be the attempt to categorize by subgenre, e.g. detective fiction, horror stories, science fiction, etc.

Other authors, such as Eddie Ganza, Omari Chambati, and Azizi Mchangamwe, for instance, have been even more prolific than James Isaac Mwagojo; if frequency of publication is a mark of some type of success and therefore critical interest, these authors' works also immediately come to mind as candidates deserving of this type of diachronic examination. However, in this chapter, I am interested in the single serial story. Mwagojo's other stories will be examined in the next chapter, after the close analysis of "Mbizo za Wahalifu" has been completed.

In a "full" analysis like the one offered here, the ultimate method would be to read the complete issues of the newspaper containing the story, and, in the consequent examination of the fiction narrative, to consider all this additionally-read material as somehow part of the overall story reading experience. The reader might adopt this strategy with newspapers and magazines at hand, or with past issues which have somehow been preserved, like those on Library of Congress microfilm, if this is not too tedious or costly. In fact, in attempting to survey the entire body of microfilmed newspaper fiction, I myself did not do this during the process of gathering copies of stories.

Even if the whole newspaper is read along with the story, the reader is at least one remove from the situation of reading the story at the time it appears--being even

farther removed if he is a cultural alien coming to the story. He is out of synchrony with the temporal, spatial, historical, and cultural context within which it was first released. He has the advantage of being able to read at a single sitting rather than having to experience the (ideally only) weekly waiting period for the next episode. Just to know that there is a complete story is a different situation, occasions a different reading experience, from that of the reader who is never really able to count on the newspaper printing all the installments, or can't be sure that she will have the time, money, or opportunity to get hold of succeeding issues even if they are published. Reading each entire edition of the paper in which the story installment appeared, then, is a very limited way of trying to establish a link with that context, a return to the time and place in which the piece was read by its primary audience.

Reading the whole newspaper edition also attempts to duplicate what is assumed to be the experience of the imagined reader from this original target audience. It is a reading of the fictional narrative text itself in the context of coming to it along with other supposed non-fiction narratives, as well as other non-narrative texts, and pictorial images (i.e. photographs, drawings, designs, borders/text-organizers, etc). It has been

previously argued that the experience of this material can influence the reading of the story itself; it was suggested that, assuming the reader just in the process of absorbing the printed material before him naturally links, say, a news story or an advertisement to a fiction, then the extra-fictional material can be seen as potentially able to flesh out narrative images, or to corroborate the verisimilitude of those images.

Some specific examples can illustrate these points. As it happens, the serial under examination here appeared soon after the death of Jomo Kenyatta; the headlines and lead stories of the first of the three issues containing story installments were concerned with Daniel arap Moi's succession, and the ruling party KANU's attempts to deal with the reshuffling of the political deck that was occurring as a result. The second issue's front page material was divided between the announcement of arap Moi's Kenyatta Day plans (a major Kenyan national holiday, October 20, commemorating Kenyatta's release from prison by the British colonial government), and coverage of a murder trial that had received a lot of media coverage and, because of the nature of the crime and the exposure in the press of the lurid details revealed in court trial, had captured the public imagination.¹ The last issue's front page was dominated by coverage of the same trial. All three issues

also carried astrologer Yahya Hussein's column in its usual place on the title page.

These cursory descriptions of first-page newspaper news stories are enough to suggest possible linkages with fictional themes: it is a time of some degree of turmoil on the national political scene, so the ordinary, day-to-day existence of the common man is correspondingly brought into question to the extent that it is tied to the forces of national order. There is also the empirical evidence of the attractive life of the urban upper middle class or elite presented for delectation in a state of disruption by corruption and murder. Finally, there is the presence of an astrological ordering of reality, a system of prediction which, at least in all three columns examined here, did not hesitate to delve into politics and international affairs.⁴

Following this broad thematic scan, it is probably possible to tie every item from the three Baraza issues that carried "Mbio za Wahalifu" to some commentating action on the fiction. Further, this type of procedure can be more tightly focused if a search is made for material which can expand upon selected narrative images. However, as an example of the fleshing out of narrative images by means of extra-narrative items, I will concentrate here on a detailed look at such material as appears on the three story pages themselves.

In the issues of Baraza in which the three serial segments of "Mbio za Wahalifu" were published, there are several advertisements on the story page along with the text; but this particular story was not illustrated with cartoons. The first story installment shares space with a news story: actually a promotional feature for a musical group called "Jambo Mambo", with a photograph of Maggie Wanjiru, one of its dancers, above the text. In the same issue, there is also an advertisement for a herbalist named Ouma Maka Dudi; and there is a notice from Phonogram (a record industry multinational based in West Germany) announcing that the group "Boney M" will appear in concert at the Kenyatta Conference Centre in Nairobi. For the second serial installment, the story page again has the herbalist's ad, and one for the Textbook Centre, a major wholesale and retail outlet for all types of books and office supplies. Along with the ubiquitous herbalist, the concluding third story page has an ad for Phonogram again, this one a listing of "rekodi mpya moto moto" ("hot new records"), all by local and regional artists.⁵

It is a fortunate coincidence that the piece on "Maggie Toto la Jambo Mambo" ("Maggie the Babe of Jambo Mambo") happens to appear along with the opening episode of the story, since an important element of this detective thriller Mbio is the "stejishoo", a group with modern instruments

(electric guitars, drums, sometimes horns) fronted by dancers, appearing in a big city nightclub. The photograph of Bi. Wanjiru here then acquires a narrative force similar to that of the cartoon illustrations which often accompany Taifa Weekly's newspaper story installments. However, this kind of reading is only available to readers who can read all the installments together, since narrative material about the "stejishoo" does not appear until part three of the story, though, as will be seen below, this element should have been introduced in the conclusion of the second episode.

The appearance of the Phonogram advertisements reinforces the message suggested by the Jambo Mambo feature: it is possible to use material of this sort to compose a readerly picture of a society which is accepting Westernization with open arms, participating in the industrialized world's international urban pop culture, but at the same time working its own local permutations on the process. The announced rock concert is another element in the same vision. At the time Mbio appeared, Boney M was the hottest Western-type rock group in East Africa. The members of Boney M were from Jamaica, but the group was headquartered in West Germany; they toured the world playing and singing Europop rock and reggae in a manner reminiscent of the Swedish group ABBA. Most local and regional pop

music groups, however, including most of the ones listed in the second Phonogram ad, as well as the Jambo Mambo band, played in the style of Zairean and West African electric musicians.

An urban international culture is evident here, with the material trappings of the West: radios, stereos, cassettes, electric instruments, nightclubs and concerts...and books, from the Textbook Centre. These real-world elements go along very well with the personal style of the sophisticated detective hero, Harry Kidozi, whose fictional world is filled with machines and technological wonders, and whose occupation takes him into the exciting world of show business. On the other hand, there is also Ouma Maka Dudi, able to afford a weekly newspaper advertisement, selling charms, amulets, and aphrodisiac potions for up to the exchange-rate equivalent of \$20 U.S. In terms of the local cost of living, this was an astronomical sum. People might be becoming Westernized, but there is still a place for the traditional herbalist in the big city; similarly, in the story, both the detective hero Harry and the police still remember and quote the traditional proverbs, and Harry has his traditional occupation of farming along with his detective business.

In addition to the advertisements, the newspaper serial segments also contain extraneous material added to the story

by the editors--lead banners, concluding "teasers", and summaries of previous installments. The following is my own summary of the story, offered here as a means of more convenient comparison with the story summaries the Baraza editors provided:

Harry Kidozi, a private detective, is at home getting ready to go to a soccer game with his wife. He is warned by phone not to take a case. As he leaves for the game, he finds that the air has been let out of his car's tires. His partner then drives up, and informs Harry of a similar phone threat, followed by the appearance in their office of the prospective female client. She had reported the murder of her husband, who had been murdered after he'd received a phone call. Before she could offer further information, she was shot, and went into a coma. Roy, Harry's partner, has kept all this evidence from the police (first installment).

After witnessing the soccer victory of the Nairobi team he favors over the local club, Harry gets busy on the case. With the help of an official at the phone company, by tracing telephone records of the calls which he, his partner, and the murdered man received, the private eye is able to discover the victim's address as well as that of the suspected killer. He finally shares the evidence he has with the police; he is told that his suspect is wanted for a murder in Nairobi. Harry is allowed to accompany the police

to the murder site. There he demonstrates his superior investigative perceptions and skills (second installment).

After the police leave, he discovers further clues, including photos of the murder victim, of a woman he supposes is the one lying unconscious in the hospital, and one in which this woman appears naked together with another man. A letter suggests that this man is her brother and erstwhile dance partner at a certain nightclub, where Harry goes next. There, as a result of a conversation with a barmaid, he is able to deduce the motivation of the crime. The wounded woman is revealed to have been involved with a pair of gangsters, to have been the lover, and not the brother, of one of them; she would seduce men and lead them to the gang so that they could be robbed. She had married one of her prospective victims. After discovering this, the detective goes to confront the killers, and though he is knocked unconscious, they are captured by the police who had been called to back him up. All is resolved: the wife is seen to have set up her husband to be murdered, and then to have attempted to doublecross the murderers in order to inherit his wealth. Harry goes on to spend the night with the helpful barmaid, though he feels somewhat guilty about leaving his pregnant wife alone at home.

In the case of this particular serial story, an examination of the editorial summaries with which the

newspaper lead off the second and third episodes yields an example of the expectable typographical errors within this ephemeral medium-form: it seems that the narrative is cut prematurely at the end of the second installment, just before the revelation of an interesting plot-turn. This could have provided an ideal "cliff-hanger" ending to the episode. Also, the text segment with which this second installment ends is "headlined" (in the manner discussed in the previous chapter) by the title "PICHA" ("picture[s]," or "photograph[s]"), yet no picture or photo occurs in this segment. Then, in the opening of the third installment, the hero discovers the letters which suggest a sibling relationship between the male and a female story characters mentioned in my summary above, yet also finds the photograph of the two naked together. The readers' summary which begins the concluding installment of the story had already revealed this element before it actually occurs in the narrative text. The misleading segment-headline and the premature revelation in the summary suggest that this narrative segment was originally intended for the conclusion of the second installment. This is finally proved when, in the second column of the third installment, within the segment headlined "BIBI YA HOGAN," there is the sentence: "Hebu soma sehemu ya tatu upate kisa kamili na kugundua kama huyo alikuwa Anson au ni vipi." [Read part three so you can

get the complete story and discover whether that was Anson or how is it.]

There are two other layout mistakes in this particular story text, as well as typographical errors. Spelling errors that are the result of publishing production processes are here distinguished from non-Standard usages occurring in the author's composition of the narrative, and with this kind of a statement, the analysis turns to features of the story text proper. The first area of study could be characterized as linguistic in nature, in the sense that it is a matter of looking at isolated words, phrases and clauses, and even a few sentences, with an eye here simply toward their inherent properties, rather than their function or role in the elaboration of a lengthy, organized kind of discourse. Later, some of the items isolated in this section will be examined as to their narrative function, but here they are featured as elements of the author's style, his use of the raw material of language.

Ultimately, this stylistic usage cannot be separated from its appearance in a certain type of extended discourse; labelling usages in this section as "linguistic", and visualizing them in distinction to "narrative", is purely artificial, since, to the extent that any separation in function can even be conceived, perception, or how these usages are read and experienced (linguistically "and/or"

narratively), occurs simultaneously. This section seeks to identify linguistic elements which both typify Mwagojo's operation of Standard Swahili when he is writing a story, and also distinguish the story itself.

Within this linguistic domain, several categories will be examined. They are set off by headings. Citations are made to the newspaper story pages (see the facsimiles in Appendix 4) by part (marked with Roman numeral I, II, or III), column (1 through 5) within the part, and then full paragraph counted from the top of the column indicated. If the part or column is not mentioned in a particular citation, then the paragraph is to be found in the location immediately preceding its mention. Starred items reflect the assistance and corrections provided by Dr. Patrick Bennett in his review of this section.

1. Non-Standard Usages

In mentioning above the distinction between typographically erratic and non-Standard spelling, I had in mind, for example, the difference between an obvious transposition of letters as in "kumlaiza kesi" versus "kumaliza kesi [finish the case]" (pt. II, col. 4, par. 1 from top), and the occurrences of an "extra" letter u in the verbs -uawa [be killed] and -chukua [take]:

"Bwana yangu aliuawa [my husband was killed]..." (I, col. 4, par. 1 & 7)

"...tutachukuua hatua [we will take steps]..." (II, col. 2, par. 15)

In the summary that precedes part II, presumably composed by an editor rather than Mwagojo himself, an occurrence of the passive of -ua is spelled according to the Standard usage.

It is possible to find a few other non-Standard usages of various prefixes, variations which are nevertheless familiar and easy to understand:

"...usiupenda kushindwa [you who don't like to be beaten]..." (I, col. 2, par. 6)

"...simu hiyo ilikiuwa inatuonya [that phone call which was warning us]...(col. 3, par. 22)

"Katuache Stadiumu [(go on to) let us off at the Stadium]....Kakae chonjo [(and then) stand ready]." (col. 5, par. 7)

"...namwona yuwaua [I see her coming]..." (III, col. 2, par. 11)

"Akishaajua mahali pesa zilipo [As soon as she knew the place where the money is]..." (par. 25)

For want of a better place, I also include in this category the many occurrences of the variation -mu- instead of the expected -mw- third-person singular object-prefix before a verb-stem which begins with a vowel (and one instance of its usage as an alternative to second-person plural subject-prefix -m-).

2. Interpolations of English (and Arabic)

Another feature of Mwagojo's language is the incorporation of English words into the text. There are even some English verbs with Swahili grammatical prefixes. Most instances are not so clearly impositions, especially with the case of the inflected verbs, but I mean to include here examples which intuitively don't seem to be truly borrowed (yet?):

"...huwa inarekodiwa [it's always recorded]..." (I, col. 2, par. 6). Contrast with use of -nau- [be trapped] in col. 3, par. 23.

"Nilibonyeza tape [I pressed (turned on) the tape]..." (col. 3, par. 23). Contrast with tapu in III, col. 5, 101)

"...kwa kutumia mlango wa ofisi bro [by using the office door, Bro]." (col. 4, par. 14)

"...kulisakata boli [hitting (kicking) the ball]..." (II, col. 1, par. 2), rather than use of mpira.

"Bro! hujui vile [Bro! You don't know how]..." (col. 1, par. 2)

"Ni kisu spesheli kabisa [It's an absolutely special knife]." (III, col. 1, par. 8), rather than something like maalum.

"Ni nani aliyesema kuwa 'Money Speaks?' [Who was it who said that]..." (col. 3, par. 3)

There are any number of additional borrowed lexical items (eg. trafiki, switchi, mashingi), but the preceding cited examples are listed because Swahili or "Swahili-ized" equivalents exist for the English actually used. Also in this section, I wish to note Mwagojo's depiction of English labelling vocabulary and "military time" numbering of hours in the Posts and Telegraphs section of the story (II, col. 3); it adds a touch of realism, since Kenyans know business there is mostly conducted in English. In addition, I would like here to gloss "Yuko H.H." (I, col. 5, par. 4) as "His Highness Agha Khan Hospital"; to note "...kitanda cha kulala

ni cha aina ya fomeka [*"formica"] (III, col. 1, par. 2), a usage which I assume is borrowed, but which I do not understand; and an Arabic borrowing: "...ningekuwa na cheo cha juu katika dhehebu la dini." I could not find this word in either the Johnson dictionary or the new Oxford Swahili-Swahili one, but assume it is a variation of Arabic madhhab, "sect, denomination," *the Swahili version of which is madhehebu, and is listed in Johnson.

3. Expressions, Similes, Metaphors

This category is meant as a catch-all for all types of usages which are elements of Mwagojo's style but which seem isolatable from his narrating process.

"...mahali ilipo teksi yetu [the place where our taxi is]..." (col. 3, par. 2; and other instances). Harry, the first-person narrator of the story, repeatedly calls his personal automobile a teksi, and his partner Roy's car likewise. In the story, he also actually hires a taxi for his wife (II, col. 1, par. 1), and calls a police car a gari dogo [small] (II, col. 4, par. 29); Harry's use of teksi for his and

Roy's vehicles then seems to be idiosyncratic, a way of character-typing linguistically.

"...ilikatwa kwani mwendo wa saa saba unusu bwana yangu alipokea simu [it was cut because at 1:30 my husband received a phone call]..." (col. 4, par. 2). The usage of the word in the sense of "at" or possibly "around" is unfamiliar, *but probably relates to the English usage "going on."

"...chini ya ulinzi mkali [under fierce/sharp guard]." (col. 5, par. 2; and other instances). An extension of the use of this adjective by Mwagojo (or his characters) to ideas of intensity and thoroughness.

"...iliichapa timu bingwa [it hit/struck the champion team]..." (II, col. 1, par. 2) a vivid colloquial word-choice by Harry over the more neutral alternative -shinda [defeat].

"...kutuna mkunga au daktari wa bandia [to send a fake midwife or doctor]..." (par. 14). The word for "midwife" used for "nurse", and later "...polisi wenye mavazi ya ukunga [police with midwifery clothing]..." (col. 2, par. 1) for something like "hospital functionary" as an alternative to the expected mwuguzi [nurse].

"...warembo kadha wa polisi [various beautiful women of the police]..." (col. 2, par. 1). The speaker, Corporal Karisa, uses this word, which denotes a woman physically beautiful and/or dressed up or adorned, rather than a more neutral choice in his phrase for "policewomen."

"...ndani moto sana! [inside very hot]...Laini...ziko moto [Lines...they are hot]..." (also in par. 1). Corporal Karisa again; the second usage, to describe tapped phone lines, seems influenced by English.

"Poa mjomba [Cool off, Uncle]..." (par. 2; other instances). Use of the kinship term for maternal uncle or nephew as a familiar form of address. However, Johnson also mentions that the word is used by "natives" to mean "ethnic Swahilis." In this instance, it is Karisa addressing Harry; however, in the two other occurrences, Harry greets Inspector Nasoro, and Inspector Khamis addresses Harry. Karisa is probably not a mother-tongue Swahili speaker; Harry, Nasoro, and Khamis probably are.
*Karisa may be a Giriama.

"...anaanza kutuchozea lelemama [she starts dancing a lelemama for us]..." (par. 16). An interesting metaphor for the wounded woman's potential trickery. This dance term is glossed in the Oxford University Press Kamusi ya Kiswahili Sanifu as "ngoma ya wanawake inayochezwa juu ya mabao na kwa kutumia mbiu" (emphasis mine) ["a women's dance performed on boards and by using horns"]. However, Prins* also mentions

it in passing as a dance in which he "participated."

"...tutajua mbivu na mbichi [we'll know the cooked and the raw (or ripe and unripe)]." (par. 18). Harry's metaphor for the unravelling of the mystery by the tracking down of the clues he and Roy have to investigate.

"...simu niliyoigigiwa kwangu [call which I had acted out for me]..." (col. 3, par. 5), a usage which is somewhat hard to understand (*benefactive passive with relative and object prefix?), unless Harry means something along the lines of "had it [the phone call] recorded for me [by means of the automatic system he mentions in I, col. 2, par. 7]." It might also be a typographical error, a missing "p": "niliyoigigiwa" [(call) which I got].

"Naipiga gari...moto hadi afisini [I hit/beat the car heat/fire up to the office]..." (col. 4, par. 10 and

elsewhere). One of Harry's expressions for driving.

"...nakuambia uife moyo [I tell you not to die as to the heart]..." (col. 5, par. 26). An idiom for "giving up hope" used by Inspector Nasoro.

"Picha nyingi ni za marehemu alizopiga katika sehemu mbali mbali nne amepiga na wasichana [Many of the pictures are of the deceased which he took in various parts (of the country) four he has taken with girls]..." (III, col. 1, par. 3). The verb-phrase -piga picha [take a picture] here used unexpectedly passively to mean "have one's picture taken."

"...kidudu mtu ye'yote kama mimi? [any little insect- man like me]" (par. 10) Harry's metaphorical description of himself in the context of his getting into Ruth's locked room by means of a skeleton key.

"Bongo laniambia hivyo [The brain tells me so]." (par. 15). According to Johnson, a variant (rather than an augmentative?) of uhongo [brain], which anyway contrasts with Harry's previous usage: "Hapana kazi yangu nimekaa kimya huku ubongo wangu ukiwana hili na lile [It's not my job I sit silently while my brain thinks this and that]." (II, col. 5, par. 15).

"...kumkonyozea macho dada mmoja ambaye ni mtumishi [winking at a sister who's a waitress]..." (col. 2, par. 10). A misspelling or variation on -konyeza; actually of interest here, Harry's use of the kinship term for sister rather than a more neutral choice.

"...niko kimya kama maji ya mtungini [I'm here silent like water in a jug]." (par. 11). The only simile I noticed Harry using.

"Ndio viruka njia kama sisi [Yes (little?) path jumpers like us]..." (par. 20), according to Johnson, there

are two definitions which have metaphorical application in Fatuma's self-description: "a kind of mouse or shrew" and "a small bird-- nightjar." The third meaning provided is "a restless person who cannot settle in one place to live."

"Wengi wanaonijua huniita Baba Krismas [Many people who know me call me Father Christmas]." (col. 3, par. 1). A usage, like Karisa's laini moto [hot (phone) lines], which for me immediately conjures British and American usage of English in police and detective fictions, whether in print or in films. *In one of his thrillers, Eddie Ganza also has one of his characters nickname himself this way.

Proverbs and Sayings

In this category, references to or usages of recognized proverbs. Citations here are followed immediately by Scheven's* numbering. Also included in this category is the use of proverb-like sayings which here are examples of the "professional wisdom" of the particular character who quotes

them. Again, proverbs and sayings are only cited here as interesting usages, with potential for the process of developing fictional characters, but not concentrating on their narrative function:

"Mbio za sakafuni huishia ukingoni (1154) [Runnings on the roof usually end at the edge]." A reference to the proverb is seen in the first two words of the title of the story itself. The full proverb is quoted by Inspector Khamis in III, col. 4, par.5, and he starts to elaborate upon it: "...na za wahalifu huishia... [and (the runnings) of gangsters]," but is interrupted. Finally, in Harry's explication scene at the end of the narrative, he makes a connection similar to the one begun by Khamis: "Anson na Andrew walipogundua kuwa Ruth anataka kuwachenga ndio...mbio zikaanza, mbio za wahalifu [When Anson and Andrew discovered that Ruth wants to trick them that is (when)...the runnings began, the runnings of the gangsters]." (col. 5, par. 5; ellipsis Mwagojo's).

"Uhalifu haulipi cho chote...[Crime doesn't pay anything...]" (II, col. 2, par. 4). *This is from English.

"...wakati waote wenye hatia ni woga. [at any time (at all times) the guilty are cowards]" (par. 22).

"Wahalifu sio waangalifu [Criminals are not careful]." (col. 4, par. 32).

"Wahenga walisema kuwa panapopita jembe na kapu nayo hupita hapo. Na wataalamu wa uhalifu nao wakasema, 'namkatia ['The elders said that where the hoe passes and the basket it too always passes there. And experts on crime they also say,' I interrupt him]." (col. 5, par. 24). "'Apitiapo mhalifu, hapakosi ushahidi,' namaliza ['Where the criminal passes, there is no lack of evidence,' I finish]." (par. 25). The nearest citable referent seems to be Scheven's Number 40: "Ndugu wakigombana, chukua jembe ukalime/ wakipatana chukua kapu

ukavune [When brothers quarrel, take a hoe and cultivate; when they make it up, take a basket and harvest (Scheven's translation)]." *Alternatively, it may be from another oral tradition entirely; Mwagojo's first language is unknown to me, a matter of speculation later in this study.

"Ni nani aliyesema kuwa, 'Money Speaks?' au wamjua yule alisema kuwa 'pesa ni mvunja mlima?' [Who is it who said that, 'Money Speaks'? or do you know the one who said that 'money is a mountain-breaker?']" (III, col. 3, par. 3).

4. Repeated Phrases as Character or Action Tags

The last linguistic categorizing I wish to do before moving on to narrative analysis is to focus upon items which actually can be perceived as bridging the gap between these pseudo-divisions, or sharing in the qualities of both. As these tag phrases I wish to examine are perceived, their repetition is striking in the linguistic or "raw material" sense I have been trying to distinguish; noticing their

repetition is like noticing a pattern of shape or color and momentarily fixing on the component forms or hues. At the same time, inseparably, these repetitions, the very pattern of the individual forms or hues is perceived; it is a Gestalt-type transformation. Consider from the first serial installment the following individual linguistic shapes or colors as they are exhaustively cited in narrative order, and patterns clustering around things like watches, telephones and cars, and actions like looking or moving begin to emerge:

1). "Saa yangu ya mkono yaonyesha kuwa ni saa kumi kaso robo [My wristwatch shows that it's 3:45]." (col. 1, par. 1).

2). "...simu iliyopembeni (sic) mwa ukumbi inaanza kulia [the phone that's in the corner of the livingroom begins to ring]." (col. 2, par. 2). "Namjibu na kuanza kwenda penye simu [I answer her and begin to go to the phone]." (par. 3). "...yaongea sauti kutoka upande wa pili wa simu [says the voice from the other side of the phone line]." (par.5).

3). "Simu yo yote ninayopigiwa huwa inarekodiwa moja kwa moja wakati ninapoanza kuongea [Any call I receive is always immediately recorded as soon as I start speaking]." (par. 6)

4). "...yamaliza sauti na kuikata simu [the voice finishes and cuts off the call]." (par. 8). "Nimebaki nakuduaa, huku nikiangalia mkono wa simu kama ambaye leo ndio mara yangu ya kwanza kuongea na simu tangu nicaliwe [I'm left dumbfounded, looking at the receiver like a person who today it is my very first time to talk on a phone since I was born]." (par. 9). "...najibu baada ya kuurudisha mkono wa simu mahali pake [I reply after returning the receiver to its place]." (par. 11).

5). "Nje navuta hatua za haraka haraka hadi mahali ilipo tekisi [Outside I draw steps of great haste to the place where the taxi is]..." (col. 3, par. 3).

"Twatembea kwa hatua za haraka haraka hadi kituo cha bas [We walk with steps

of great haste to the bus stop]." (par. 15)

6). "Kwa mbali twaiona tekisi aina ya 'Ford Capri' inakuja kwa mwendo wa kasi [From afar we see a taxi of the 'Ford Capri' make coming with a great speed]." (par. 17).

7). "Anazishika breki kwa ghafula hatua chache kutoka mahali tulipo [He grabs the brakes suddenly a few steps from where we are]." (also par. 17).

8). "Roy anajtoa motokaa kwa mwendo wa wastani [Roy pulls the car away with an average speed]..." (par. 19)

9). "Roy anawasha sigara na kuendelea [Roy lights a cigarette and continues]. (par. 21)

10). "Saa sita na robo alasiri nilipokea simu [At 12:30 p.m. I got a call]..." (par. 22)

11). "...apumua na kujiwashia sigara, atoa wingu zito la moshi hewani [he

pauses and lights himself a cigarette, he lets out a heavy cloud of smoke into the air]..." (par. 23)

12). "Nilibonyeza tape iliyochini (sic) ya meza kwa mkono wangu wa kushoto [I pressed the tape that's under the desk with my left hand]....Yote...yalinaswa. Kaseti imo ndani ya hii tape [Everything...was recorded. The cassette is inside this tape]....na kuibonyeza tape [and he presses the tape]...." (par. 24)

13). "Bwana wangu aliuwawa...saa nane mchana.... nilianza kuduwa kama robo saa hivi [My husband was killed...at 2:00 p.m....I started out in a state of stupefaction for about a quarter of an hour or so]....(col. 4, par. 1).

14). "...nilikimbilia simu lakini nilipoinua mkono wa simu nilifahamu kuwa haifanyi kazi [I ran to the phone but when I lifted the receiver I realized that it isn't working]." (also par. 1)

15). "Nilijua ilikatwa kwani mwendo wa saa saba unusu bwana yangu alipokea simu [I knew it was cut because at 1:30 my husband got a call]..." (par. 2).

16). "Nilitoka nje mbio....Mara tekisi ilitokeza kwa ghafula na kusimama kando yangu [I went outside running....At once a taxi appeared suddenly and stopped next to me]." (par. 3) "Alitoa gari kwa mwendo wa kasi hadi kichochoroni na kuzishika breki kwa ghafula [He pulled the car out at a great speed to an alley and grabbed the brakes suddenly]..." (par. 4)

17). "Namuangalia Roy na nyuso zetu zakutana [I look at Roy and our faces meet]" (par. 12). The repetitions of this element are in the later installments: "Sina haja ya kumuona bibi huyo kwa sasa lakini mara sura yangu na yake zitakapokutana nitasema mengi [I have no need of seeing this lady for now but the moment my face and hers meet I will say many things]." (II,

col. 2, par. 18); "Nageuka kwa upesi kumuangalia ni nani aliyesema nami. Sura yangu na yake zakutana. Ni Anson bila shaka [I turn quickly to see who it is who is speaking to me. My face and his meet. It's Anson no doubt about it]." (III, col. 3, par. 14); and "Kwa mara ya kwanza Ruth na Anson watazamana [For the first time Ruth and Anson look at each other]..." (III, col. 5, par. 11). "Nabakia mimi na Fatuma kwaangaliana kwa muda na sote twatabasamu....'Funguo zako bado ninazo...twen'zetu'" [I stay behind Fatuma and I look at each other for a time and we both smile...I still have your keys...let's go] (III, col. 5, par. 13).

18). "Atabasamu na kutoa wingu moja la moshi na kukitupa kipande cha sigara nje [He smiles and lets out a single cloud of smoke and throws the piece of cigarette outside]."

Items 1, 10, 13, and 15 are examples of the constant specificity with which characters tag events by time. Harry is the speaker in 1. Roy in 10, and the wounded woman in 13 and 15. In the rest of the story, it is mostly Harry who mentions the time by hour and minute, or takes the trouble to quantify time lapse. Elements 2, 4, and 14 are examples of the tendency of characters to explain technological apparatus and the procedures of their operation; here, the nature and use of the telephone, and similarly in 3 and 12 of tape recorders. With items 5, 6, 7, 8, and 16, action tags are evident. There are more cars taking off quickly (-toa gari kwa mwendo wa kasi), brakes being hit suddenly (-zishika breki ghafula), things being examined carefully (-ona kwa makini), questions asked eagerly (-uliza kwa hamu), and so on, throughout the story. Similarly, the tagging of Roy's smoking habits in 9, 11, and 18.

Repetitions which are noticed at a perhaps a semi-conscious level in the ordinary reading process, then, can be isolated consciously in a critical examination. The dissection here of the first installment of the story is probably sufficient to illustrate the method, and to suggest some specific narrative patterns which are further elaborated in parts two and three by repetitions of isolatable items from part one. In actuality, this demonstration is the product of a tedious scanning through

the entire narrative and a marking of every single occurrence of something I called "linguistic-level repetition"; hence the inclusion in the present exposition of item 17, which was found to be yet one more such occurrence, even though the other repetitions of it are in the later episodes.

In any event, this scanning-marking procedure is one of several performed on the story in the process of analyzing academically, all with an eye toward pinning down the rhythms of the narration. Other elements can be examined. If the linguistic instances cited here are analogous to individual notes played on a certain instrument, the next analytical step is to isolate notes played on other instruments, that is, to examine other possible categories of narrative elements, before finally taking a look at how all the elements work together to produce the melody--the structure of the narrative and the interpretations that arise as that structure is perceived.

The most basic screen or sifting process applied to the narrative simply looks for foregrounded language of any type, taken, in a sense, as isolated specimens from the text, then the levels of analysis which remain necessarily seek features which are more readily apprehended in terms of their place in an organizational scheme. In the category of narrative point of view, the material under examination is still (and always) language, but now it is "uninteresting"

in isolation, while crucial in the pattern of the story. Where, for example, at the previous level of analysis repetitions of individual words or phrases might have been the objects of scrutiny, in an analysis of narrative voice, the story-telling strategy of the narrator within the story becomes the focus point: repetition may figure in that strategy, but the repetition may be at the level of "category" rather than "word." To differentiate such categories within the arrangements of narrative material is to succumb to a greater degree to the patternings of linguistic material than is required for the more simple perception of a pattern of repeated words or phrases. In an analysis of the narrative voice, the concern is to build up an impression of the knowledgeability and believability of that voice, rather than to fix upon its remarkable features in isolation.

In "Mbiso za Wahalifu" the analysis of point of view is relatively simple, because the story is the first-person narration of the detective hero, Harry Kidozi. (One broader, comparative topic still awaiting study in the examination of newspaper fiction would be to try to determine the ratio of first-person to third-person narration). Harry relates the events of the story as they happened to him or as he learns of them, so the choice of first-person narration is also the source of the plotting of the story.

In addition to Harry Kidozi's monologue, a great deal of information is also conveyed by means of the reporting of dialogue between him and other characters and the tape recorded conversation between Roy and Ruth. Sometimes the speaker is identified by the narrator, as in this first instance of dialogue from the story: "'Kila mara ninapojitayarisha kwenda nje na wewe...' aanza kununug'unika Marietta." ["Each time I get myself ready to go out with you..." begins to complain Marietta.']. The identity of the speaker is also often, naturally, left to context.

As a first-person narrative, much of the exposition is in present tense, as if Harry was reporting story events as they are happening at the moment. In the affirmative, the *-na-* and *-a-* markers are used roughly interchangeably and in equal ratio to each other. According to Bennett,¹⁰ "There is one more present tense form which is growing rare these days. It seems to have started out as a habitual of sorts: nowadays it occurs mostly in a few fixed phrases and very frequently in newspaper headlines." Hinnebusch and Mirza¹¹ say "Most speakers of Swahili appear not to make any distinctions between the *-na-* and *-A-* tense/aspect markers. Some grammarians have stated that the *-A-* tense is used to make statements of fact, and the *-na-* to make assertions about actions....In this manual we consider *-A-* a variant of the *-na-* tense/aspect marker." The reference to "some

grammarians" applies to Ashton's¹¹ statement of the case. Zawawi¹² reflects Hinnebusch and Mirza's position adding that the feature was the subject of her 1968 master's thesis at Columbia.

Reportage of past events is typically in past tense marked affirmatively with *-li-* or *-ka-*; also continuous past, usually with aspect marker *-ki-*, but sometimes *-na-*. There are numerous occurrences of past narration, by a number of different narrators in the course of conversation, and by this means the chronological sequence of the story events obscured by the plotting is revealed. However, present tense forms are often seen in past narration once the past context has been established. Here is an example of this mixing of tenses taken from the conclusion of the story, where Harry is recounting the history of the crime as he has discovered and deduced it:

Alimwogopa sana Anson, alijua wazi
kuwa bila Anson kushikwa maisha hayawezi
kuwa mema kwake.

Anson na Andrew walipogundua kuwa
Ruth anataka kuwachenga...[She feared
Anson very much, she knew clearly that
without Anson's being arrested life
cannot be good for her. When Anson and
Andrew discovered that Ruth wants to

duck out on them...] (III, col. 5, par. 4 and 5)

Within the process of telling the story in first person, Harry a few times directly addresses the reader. This occurs first when he is recounting his personal history:

...ninaweza kukyambia fulani na fulani akicheza...[I can tell you that if so-and-so plays] (I, col. 1, par. 1) Unikosapo kwangu, shamba huwezi kunikosa ufikapo kwangu afisini, utanikuta...[If you miss me at my place on the farm, you can't if you arrive at my office, you'll find me] (par. 2) Hivyo sina shaka umenielewa vyema mwenzangu...[So I have no doubt you've understood me well, my friend] (par. 5) ...na kama gupungufu wa jioografia hata hujui Nyali Estate iko wapi, nakuambia kuwa mtaa huo uko pwani, nje ya kisiwa cha Mombasa, na ukitaka kufika mtaa huo sharti ulivuke lile daraja... [and if you are one lacking in geography so you don't even know where Nyali Estate is, I tell you that that

district is on the coast, outside the island of Mombasa, and if you want to get to that district you have to cross that bridge] (par. 6) "...kama nilivyokueleza bas mtaa huo sio nyingi...(as I explained to you, buses in that district aren't many] (col. 3, par. 16)

The other occurrence of direct address is seen when Harry quotes Walter's (the Posts and Telegraphs functionary) use of English language "military style" in naming hours; Harry translates these into everyday Swahili hours, and then adds, "...nakueleza wewe ili unielewe vyema." [I explain this to you so that you may understand me well.] (II, col. 3, par. 15). After his three calls have been traced, he recapitulates for the reader: "Ya pili ni ya Bwana Hogan Kuti. Huyu kama wanielewa ndiye mtu ambaye sasa ni maiti..." [The second is Mr. Hogan Kuti's. This person if you understand me is the very one who's now a corpse] (col. 4, par. 2). Finally, after more information about Hogan is obtained from Walter, Harry shifts to first person plural in addressing the reader: "Sasa twajua Hogan alipokea simu kutoka kwa Anson." [Now we know Hogan received a phone call from Anson] (par. 6) Similarly, when he is questioning Fatuma and learning about Ruth's past, the reader is brought

into the action: "Natoa picha ile ya Ruth aliyo uchi na kijana ambaye hatumjui hadi sasa ni nani..." [I take out the nude picture of Ruth with the young man whom we don't know up to now who he is] (III, col.2, par. 26). The effect is to establish a sense of camaraderie with the reader, and also functions as a device to help the reader keep track of events from episode to episode. There is a definite attendant suggestion that the reader, like Harry, has deduced certain things prior to their revelation or proof within the story, and it is more a matter now of ratiocinative success being confirmed rather than an actual revelation being made.

Harry's narrative voice is very knowledgeable; even if he is not directly addressing the reader in second person or first person plural, he is constantly explaining items in the narrative scene, recapitulating story events, and listing priorities for future action. Here he explains traffic lights, leading off with a comment about his city:

Kisiwa hiki cha Mombasa usiku
chapendeza sana. Mbele yangu taa za
trafiki zinawaka. Teksi yangu iko laini
ya katikati. Taa inayoningoza mimi
inawaka kwa rangi nyekundu.

Nazishika breki. Muda mfupi baadaye
taa hiyo inageuka manjano na kuwa rangi

ya kijani. Haya asiyejua kusoma anaijua
kuwa rangi ya kijani ni rangi
inayojulisha kuwa ni salama kabisa
hakuna shaka yo yote. [This island of
Mombasa at night is very pleasant. In
front of me traffic lights are on. My
taxi is in the center lane. The light
facing me is burning with a red light.

I grab the brakes. A short time
later that light changes to yellow and
becomes green. So for anyone who
doesn't know how to read knows the color
green is the color which makes known
that it's absolutely safe there's no
doubt at all.] (II, col. 2, par. 24 and
25)

The knowledge the narrative voice offers affects the reading to the extent that it can evoke in the reader a certain feeling that he is not technologically sophisticated, or anyway is not assumed by the narrator to be so. Of course, Harry's explanation of what is in truth already familiar to the reader could equally well be taken as a subtle device to make the reader feel superior, more of a participant, in a manner similiar to the way the employment of direct address

seems to be motivated. This possibility is illustrated in the passage quoted above, for Harry does not hesitate to explain the probably familiar traffic light color code, but then goes on to characterize it as to its semiotic value for illiterates, who by nature would be non-participants in his narration.

However knowledgeable the narrator is in scenario matters once encountered, the illusion produced by the present tense reportage is that the case is unrolling as the reader reads, and so the voice never overtly alludes either to future events within, or to the conclusion of, the story. Also, the narrator does not offer insights into other characters, but rather speculates, as the reader does, on the meanings of the traces of motivation and psychological state evident in those characters' actions:

"Hivyo bibi aliye hospitali hiki
ndicho chumba chake. Kwa nini afungue
chumba chake na ufunguo? Ni yeye na
bwana yake tu ndio wanaishi humu.
Anamficha nini bwana yake? Nini
anachoogopa ambacho hataki bwana yake
akijue au kidudu mtu ye yote kama mimi?"
[So the lady who's in the hospital this
is actually her room. Why should she
lock her room with a key? It's just she

and her husband who live in here. What
is she hiding from her husband? What is
it that she fears that she doesn't want
her husband to know, or any little bug
man like me?] (III, col. 1, par.10)

At the level of the analysis of the single story, the fact that narration is in first person is certainly important, but not necessarily remarkable per se. It may or may not prove to be significant, on a genre-wide basis, once such an inventory is taken. Distinctive features of the narrator's voice, such as his expertise, are noteworthy in the way that, say, Mwagojo's repeated use of tag phrases for character or movement is noteworthy, but the actual noting of some feature like expertise is less the product of accumulating an awareness of material via its repetition than it is process of a registering an impression of the knowledgeability and believability of the narrative voice through the repetition of the device of the narrative aside, the continuing explanation of or commentary on the scenery provided by the expert narrative voice. The content of the aside varies, the device is constant.

Because in "Mbilo" the narrator of the story is the narrator in the story, the development of point of view is also a crucial aspect of another element of narrative, characterization. Since Mwagojo chose his detective hero to

be the first-person narrator of the story, scene-setting and characterization are channeled through the narrative voice of Harry Kidozi. Almost all information comes directly from him, and the remainder is revealed by characters engaged in conversation with him and responding to his inquiries.

Back in the discussion of narrative material extraneous to the story text, mention was made of the astrologer Yahya Hussein's column as an example of a type of ordering of experience, a means of interpreting the pattern of everyday life and projecting into the future concerning it. Since stories can also be seen as systems of ordering, this juxtaposition was offered as something of interest in itself, but also a form of reinforcement of that general ordering process. At the thematic level of analysis of this particular story, one evident concern is this very concept of order: the story may be read as an exploration of the institutions of social order.

This thematic concern is manifested both in the scene-setting provided, almost entirely, by Harry's narration, and in the personality which he reveals, either in directly describing himself or in his actions and perceptions which are interpreted by the reader. But the primary concern in this section of the analytic account is to focus on characterization as the artistic development of the image of an individual story personality, rather than to concentrate

heavily on how characters function in the structure of the narrative.

For instance, how Harry reveals information about himself, and indeed how he narrates in general, in a manner which could be characterized by such attributes as familiar, friendly, self-confident, self-aware, also is part of the make-up of his own narrative personality. This type of perception comes from attention to aspects of the text like point of view, where, for example, Harry's occasional direct or inclusive address to the reader can be seen in part as an example of the first two of those qualities. What can be discovered about Harry Kidozi as a character in paying attention to his narrating process are other aspects like his preoccupation with measurement. Instances are primarily temporal in nature, but also occasionally spatial. He is constantly checking his watch and noting the time; as was seen in the "repetitions section," he is very concerned to provide detailed descriptions of mechanical-type processes like telephoning or driving a car; and he often lists planned sequences of action or recapitulates past events by number. He is very observant and very methodical; these are ideal attributes of a detective, and, since he is the narrator, ideal for a detailed picture of both the narrative "mise-en-scene" and the sequence and logic of story events. Such aspects of character also reinforce the thematic concern with with processes of order.

In Harry's meticulous accounting for movement and description of location, real places in Mombasa and environs (e.g. Nyali Bridge; the route taken to the Posts and Telegraphs Office) are included along with fictional ones (Maridadi [Well-Dressed] Hotel, Tamasha [Pageant/Show] Night Club), which adds realism. In depicting the scene of action, extra details which aren't essential to action, but which provide a more vivid picture of the action, are also included:

...naipaki gari yangu hatua mia nne
kutoka nyumbani kwa Anson.

Mwendo uliobakia natembea kwa miguu.
Naikaribia nyumba na yote ina giza.
Hakuna taa, wala hakuna mbwa nazidi
kujongelea hadi mlango mkubwa wa mbele
kote ni kimya.

Dirisha lililo upande wa kushoto mwa
mlango huu mkubwa li wazi. Navua viatu
na kuingia ndani sasa niko ukumbini giza
limetanda kote humu.

Dakika kumi zapita nimesimama
wima...macho yangu yanaanza kukizoea
kiza hiki kinene kilichoko hapa
ukumbini.

Mbele yangu kuna mlango ...[I park my
car four hundred paces from Anson's
house. The trip that remains I walk on
foot. I draw near the house and all has
darkness. There are no lights, and
there are no dogs I go on approaching
the house to the big front door
everywhere it's quiet. The window which
is to the left of this big door is open.
I take off my shoes and go inside now
I'm in the livingroom darkness covers
everywhere in here. Ten minutes pass
I'm standing up (not moving)...my eyes
begin to become adjusted to this thick
darkness that's in here in the
livingroom. In front of me is a
door...] (III, col. 3, par. 8-12).

In this passage, Harry's tendency to measure exactly is illustrated, and also his care to establish the scene, and how to react to it correctly as a detective, even with non-essential details. Sometimes his narration is even somewhat "cinematic", in that his account takes on the quality of set directions. The following passage is an illustration. Here, he is talking to Roy in their office. In the middle of the conversation:

...Nasimama na kuvuta hatua hadi
mlangoni. Naufungua nusu ya kiwiliwili
changu kiko nje na nusu ndani.
Namuangalia Roy naye aiangalia.

"Kaseti hiyo ina ushahidi mwingi...."
Nanyamaza kidogo...naangalia saa yangu
ya mkono ni saa mbili usiku.

"Nipe funguo za motakaa."

Anirushia bunda la funguo nami
nalidaka.

"Sikiliza Roy. Somo la kwanza kabisa
ukitaka kuwa kachero bora ni lazima ujue
kuwa wenye hatia ni woga." Naufunga
mlango kwa nguvu na kutoka nje. [I stand
up and take steps to the door. I open
it half my body is outside and half
inside. I look at Roy and he looks at
it. "That cassette has much
evidence...." I am silent for a little
bit...I look at my wristwatch it's 8:00
p.m. "Give me the car keys." He throws
the bunch of keys to me and I catch it.
"Listen Roy. The absolute first lesson
if you want to be the best detective you
must know that the guilty are cowards."

I shut the door with force and go
outside.] (II, col. 2, par. 18-22).

A moving picture is created, something like a film sequence,
in which this dialogue takes place. The effect created is
that, while his words here are those of someone who is
simultaneously both boss and a teacher, his image is casual.
He speaks seemingly as an afterthought, offhandedly as he
stands half in and half out of the doorway; he has his keys
tossed to him there; but then, since he is now at the door,
this allows him to slam it shut, as a way of punctuating his
words of command and wisdom.

In addition to aspects of character which the reader
apprehends obliquely in listening to the detective's
narrative voice, Harry undertakes as part of his task of
story telling to provide some direct autobiographical and
self-reflective information. This comes primarily at the
beginning of the story, but also at the opening of part two,
when he must account for events between the meeting with Roy
on the way to the soccer match (end of part one) and the
time he arrived at his office (where the action of part two
actually commences). In the opening of the story, he tells
of his current infatuation with soccer, of the fact that he
is a successful farmer and raiser of animals, and then
finally that he runs a detective agency. Harry begins the
actual autobiographical account by mentioning his army days,

which establishes the source of his initial training in criminology, or, at least, involvement in an organization of training and discipline which maintains public order. Later, in a conversation with the police officer in charge of the murder case, Inspector Khamisi (his name is also sometimes spelled without a final i), it is suggested that they were once confederates, that he was either in the military police, or that maybe the word jeshi should be taken to mean the national police rather than the army:

"Kazi ulioifanya hadi sasa ni nzuri sana Harry, sijui kwa nini ulitoka jeshini."

"Hata mimi mwenyewe sijui."

"Kama hukutoka wakati huu ungekuwa kachero mkubwa" asema Inspekta Khamisi. ["The work you did up to now is very good Harry, I don't know why you left the army." "Even I myself don't know." "If you didn't leave by this time you would be a chief inspector," says Inspector Khamisi.] (II, col. 4, par. 12-14)

And, as a matter of fact, back in that autobiographical segment which opens the story, Harry had only said that he

left "...kujiona kuwa siipendelei tena kazi hiyo." [I felt I didn't like that work any more] (I, col. 1, par.3).

The army period is significant to him also as the source of money (wages? severance bonus?) which he used for bride price: "...pesa...niliziiolea msichana ambaye hivi leo ndiye bibi yangu...anaitwa Marietta naye amenizalia watoto wawili wa kiume na wa tatu yuko njiani." [...money with which I married a girl who now is my lady...she's called Marietta and she has borne me two sons and a third is on the way] (par. 4). It is very important that in the story Harry is seen from the outset, even before the reader knows he is a detective, to be a successful farmer, and a bit later that he has children; he is prosperous and independently wealthy in terms that appeal to the average local reader.

The geographical scene is also meticulously detailed in the opening paragraphs of part one, and is further very skillfully developed in the process of dealing with a story event: the car is out of commission, and Harry and Marietta must take a bus. Describing who takes a bus in Harry's neighborhood of Nyali Estate (servants and tourist hotel workers), why buses are scarce there (the residents are all rich and have cars), is a means of demonstrating his prosperity without being overtly pretentious about it.

At the opening of part two, the soccer fan image is reinforced, and also it is revealed that he neither smokes nor drinks alcohol. The latter revelation is handled with

humor rather than didacticism; also interesting is the fact that it is an element of personality, rather than a material possession, or the accomplishment of some noble deed, that Harry as narrator chooses to share with the reader:

Sivuti sigara wala sinywi...sijui kwa nini sijaokoka! Nafikiri ni kwa sababu kunywa na kuvuta sic dhambi pekee katika dunia hii na laiti ningekuwa ndio dhambi pekee basi nafikiri wakati huu ningekuwa na cheo cha juu katika dhehebu la dini. [I don't smoke and I don't drink...I don't know why I haven't been saved! I guess it's because smoking and drinking aren't the only sins in this world and if they were, I suppose I'd have a high rank in the church] (II, col. 1, par. 3)

Another aspect of Harry's personality is revealed in the twinges of conscience he feels over his wife Marietta. On the way to track down clues at the nightclub in part three, seemingly unconnected to the narrative, he suddenly thinks of her:

Naingia ndani ya gari na kuipiga moto naeleka Tamasha Night Club. Saa yangu ya mkono yaonyesha kuwa ni saa tano

kasoro dakika kumi usiku. Mimi natangatanga tu na njia. Bibi yangu yuko pekee nyumbani. [I get in the car, start it, and head for the Tamasha Night Club. My wristwatch says 10:50 p.m. I just go along where the road takes me. My wife is home alone.] (III, col. 2, par. 8)

He feels guilty about cheating on her, in the concluding paragraphs of the story:

Fatuma aniongoza hadi kwake chumbani. Najitupa kitandani naye aizima taa na kuja kitandani. Naanza kumkumbuka bibi yangu Marietta.

Yeye yuko pekee baridi hii amejikunja kitandani. Mimi hapa nina Fatuma. Naanza kujiuliza kama nilimpenda nilipoapa mbele ya kasisi wakati wa ndoa yetu, au pendo langu kwake lilikuwa kama la Ruth kwa Hogan? [Fatuma leads me to her room. I throw myself on the bed, and she turns out the light and comes to bed. I start remembering my wife Marietta. There she is alone in the morning chill she has wrapped herself up

(in the bedcovers) in bed. I here have Fatuma. I start asking myself if I loved her when I made my vows before the priest on our wedding day, or was my love for her like Ruth's was for Hogan? (III, col. 5, par. 16 and 17).

These guilt feelings may not seem like much, but they are a refreshing change from the typical uncaring macho hero of this type of fiction.

Similar examples may be cited. Harry is all business at the telephone company office, but when he's done, he promises the helpful clerk an outing at the cinema as his unsolicited reward. He handles himself pretty coolly in the nightclub, but this is balanced by his five minutes' silence when the barmaid Fatuma first sits down with him--it's hard to tell whether this is studied insouciance or a hint of initial insecurity on Harry's part. He does well in his climactic battle with the murderer Anson, yet admits to being caught offguard and gets knocked out by Anson's partner Andrew.

Based on examples like these, and my experience of reading other serial stories, my own feeling is that Mwagojo does a more interesting job of describing Harry Kidozi as a character than the average serial writer does with his or her hero. Part of this perception is based on the

impression that the typical serial writer seems reluctant to allow even such small touches of vulnerability and humanity as are revealed in Harry Kidozi's character. Mwagojo thus tempers Harry's supreme efficiency, something demanded by the theme, an efficiency which takes on an almost mechanistic character, as seen, for example, in the detective's obsessive time-checks on his wristwatch. Diluting Harry's power isn't easy: he's so good that he can afford to take time off for a soccer match in the middle of a hot case; he plans to wrap the whole thing up in a little more than half a day, with time left over to receive his reward (an affair with Fatuma), make a court appearance, and still take a planned vacation on schedule. The criminals never had a chance, which is the ultimate thematic point, something overriding the call for credibility in character.

In comparison to Harry, other characters are not very fully developed. This is partly a result of the first-person narration, also of the apparent subservience of characterization to theme mentioned earlier in connection with Harry's character. Consider the narrative conflict in relation to characterization: attention is not really focused on the particular crimes (conflicts) in such a way as to develop feelings of sympathy for the victim or abhorrence for the particular crime as described. The robberies, assaults, and murders depicted are not much more

than symbols of crime in the abstract. It is hard for the average reader to feel sympathy for the millionaire who has been taken for a ride by Ruth, for Ruth herself, or for her accomplice Anson's other, unnamed victims. The criminals are seen to be like carnivorous animals, pursuing their prey and killing indiscriminately, sometimes even each other; no motivation, even a spurious one, is offered for the commission of the crimes. Crime is just an unexplained something that happens. Since it is not emotionally loaded, not particularized by being tied to a well-developed character in the narrative, it can function as a symbol upon which each reader can hang his or her feelings about crime and criminals in general. This opens the theme to go beyond the events of the story, to become a statement that any and every crime will be dealt with by the competent enforcers of the law. In modern Kenyan society, as in any industrialized or industrializing society, this can only be an ideal. But the story is not simply propaganda for the police; it has a therapeutic, cathartic value. It can offer a vicarious sense of power over what in reality does not seem controllable.

Harry Kidozi's occupation itself is problematic. There may be private detectives in Kenya, perhaps attached to larger companies like security services, but none who have their own firms like "H.K.I." A private detective would

have a hard time generating enough business; criminal matters are strictly the province of the Kenya police. Certainly no self-employed operative would be able to interact with the police apparatus in the way Harry does. The police are a national organization, paramilitary in nature (hence the connection with Harry's military background, developed in part one); they wouldn't tolerate a civilian interloper, especially one like Harry who is in the habit of issuing orders and withholding information and evidence. Nor could a civilian secure the cooperation of the Bureau of Posts and Telegraphs (the government department responsible for the telephone system), and the thought of anyone's getting assistance from a government bureau after 8:00 p.m., as Harry does, is pretty funny. On top of it all, Harry is working on this case without pay. His "client" Ruth is more or less just another suspect almost from the start of the investigation. It seems to be a matter of taking the case because it is a challenge from anonymous threatening callers and hit men. It's also an opportunity for competition with the police.

These problems of plausibility and verisimilitude may arise in part from the difficulty of trying to transplant the Western subgenre of detective fiction and its conventions into alien surroundings. Mwagojo tries to indigenize the hero as much as he can, but it is difficult

because the conditions that gave rise to detective fiction in the West don't necessarily obtain in his own social milieu. There isn't a local real-life model to follow, and so the author must find his own way, borrow what he can from the West. Mwagojo picks up on certain aspects of the formula, but not all.

In Western fiction, for instance, the private detective is often a competitor with, if not an antagonist of, the established law enforcement system; Mwagojo has certainly adopted this convention. The competition helps provide narrative tension; the private operative's presence in the story has to be justified, though. Motivation can be accomplished by providing the private eye with a client to champion, someone who can't employ the regular authorities. But in this story, Harry doesn't really have a client, and in effect is just another member of the police force. To provide the justification for his presence, Mwagojo has us see Harry as having a drive to fight crime similar to that of the regular law enforcers; as having been provoked into a personal vendetta by the threatening phone call, the flattened tires of his automobile, and the shooting of a prospective client in his own office; maybe also having the altruism to fight for the underdog. The police must tolerate and cooperate with him, and for him to be the hero he must be superior. The police end up less competent if

not incompetent; they have the necessary technology important for the elaboration of the theme of the omnipotence of the forces of law and order, but they lack the investigative and deductive skills Harry demonstrates. It is true that Harry gets the first break in the case entirely on his own (phone calls and Posts and Telegraphs records, even though the latter would only be accessible to the authorities in real life). But after that, the police themselves miss important clues (fingerprints at the murder scene; the incriminating letter and photograph in Hogan's bedroom) and, incredibly, they not only take orders from Harry, but also allow him to be the point man at the storming of Anson's house.

To build Harry up, the police get torn down; this is slightly damaging to the theme. It is a result of having Harry act as a supercop, rather than as a conventional Western-style detective who performs actions and renders services which regular police can't or won't do. Still, there must be some reason why Harry is a private detective. The solution is to allow Mwagojo to have it both ways: let Harry be the best cop around, show him doing things only a police detective could do or would be allowed to do, but make him a civilian the reader can more easily identify with. He can still compete with the police within the very cozy relationship he has with them, and beat them in a

friendly game. He can function as a cop, but the reader gets to see him as a private citizen who has mastered the trade and acts altruistically from outside the established structure. All the other characters serve to enhance the development of Harry's.

Still, there are some other aspects of distinctive characterization evident in the story. Mwagojo's depiction of the phone report by the minor character Corporal Karisa primarily details the hospital scene, and this is the main function of this passage in the narrative; but it also manages to suggest Karisa's personality, for instance, his ebullience, combined with a certain almost naive earnestness:

Baada ya kimya kidogo sauti yanguruma:

"Koplo Karisa! Ni nani mwenzangu?"

..."Hatujui kwa nini amepigwa risasi na kwa nini alikuja kuwaajiri. Hivyo tumechukua hatua kali sana!"

"...ye yote anaweza kuingia kufuatana na sheria za hapa hospitali bila taabu...lakini! ndani moto sana!"

..."Poa mjomba baada ya muda mfupi tutapata mwanya wa kesi hii," amaliza Karisa.

..."Uhalifu haulipi cho chote tunaonyesha kwa vitendo." [After a brief silence, a voice roars: "Corporal Karisa!" "Who is it my friend?" "We don't know why she's been shot or why she came to hire you. So we've taken very strong steps!" "...anyone can enter going along with the rules here at the hospital without difficulty...but! inside it's very hot!" "Cool off uncle after a short time we'll get a break in this case," finishes Karisa. "Crime doesn't pay anything we demonstrate (this) with actions."] (II, col. 1, par. 8-14 and 2, par. 1-6)

The character of Harry's wife Marietta gets some development as well. Her symbolic importance to Harry's status has been mentioned, and from previous quotes it was evident that Harry is attached to her, thinks about her, feels guilt about cheating on her. The action of the story actually begins when Marietta enters the livingroom, where Harry has been sitting waiting for her to finish getting ready for their soccer outing. The phone rings as she comes in, and there is this exchange between them:

"Kila mara ninapojitayarisha kwenda nje na wewe..." aanza kunung'unika Marietta.... "Subiri mpenzi, kila simu ninayoipokea unafikiri kuwa ninaajiriwa katika kesi mpya? ["Every time when I'm getting myself ready to go out with you..." begins to grumble Marietta.... "Wait, dear, every call I get do you think that I'm being hired on a new case?"] (I, col. 2, par. 2 and 3)

Even this brief introductory look at Marietta leads the reader into conjecture about her personality, and about her and Harry's relationship together as individuals: she does not hesitate to speak her mind to him; there seems to be affectionate give-and-take between them; there's the suggestion that the demands of Harry's profession have already affected their personal, family lives together in the past. After Harry finishes his conversation with the person who is warning him off the case, Marietta asks him what is going on. He gives an uninformative answer; is it because he does not want to worry her? Or because he does not want to admit that she was right, that once again a case is going to interfere with their lives together? Speculating on these questions is a way into both their

characters, and the relationship between them. Harry then suggests they leave:

"Twende zetu," namwambia, nakuanza kuelekea mlango naye ananifuata kwa nyumba (sic). Hii ni tabia ya wanawake wote.

Hakuna mwanamke anayekubali kutembea mbele ya mwanamume. Sijui ni kwa nini.

Sina raha hata kidogo na bibi yangu amegundua kuwa simu ile imegeuza mafikira yangu. ["Let's go," I tell her, and I begin to head to the door and she follows me from the house. This is the characteristic behavior of all women. No woman consents to walk in front of a man. I don't know why. I'm not at all happy and my wife has discovered that that phone call has changed my mood]. (I, col. 2, par. 12, and col. 3, par. 1 and 2).

In this passage, Harry jumps from the business at hand to a brief view of Marietta not as a particular person, his wife, but as a "typical" woman. This short philosophical aside allows Harry to offer himself as an expert on women's

behavior, a type of expertise valuable to, maybe even necessary for, both the urbane, sophisticated hero in general, and the hard-boiled detective in particular. But coming out of one Marietta's actions, it also serves as a kind of overt signal to the reader to perceive her as a type and not just as an individual. In the very next paragraph, Harry is back to presenting her as his wife again. He shows that even when he doesn't communicate with her, Marietta knows him well enough to figure out that something is going on. A little later, when he finally does tell her about the call, she says she agrees with the person who told him not to take the case; also that she has taken a long time to get ready to go out, that they haven't gone out together since their marriage, and that they should even take the bus if they have to. His answer: "Nakubaliana na wewe, lakini usinilaumu!" [I agree with you, but don't scold me! (I, ccl. 3, par. 15)]. She calls him "K." for short; he addresses her twice as "mpenzi" [dear]. In sum, Marietta is someone he feels affection for, but there is a hint that she is troubled by the demands his profession makes on their personal lives, and she lets him know about it.

The picture of Marietta, then, is a mixture of the conventional and the individual. On one hand, she is the hero's woman, a character who has a narrative function of fortifying the image of the hero himself, and of standing

a symbol of the pre-conflict happy home situation. So, for example, Marietta, as a typical hero's wife, must tell Harry not to take the case. On the other hand, she is something of an individual: there is at least a glimmer of a distinct personality evident here as well, someone who knows Harry's mind, someone who challenges him.

The two other important female characters are Ruth and Fatuma, neither developed much in narrative imaging, as this is not essential. As Marietta had symbolic value as the wife and childbearer, and as the stable happiness of the home, Fatuma is also more important as a symbol than as a personality. Her function seems to be that of helper and reward, and her individuality is not essential in fulfilling either of those roles. She is not described physically. Looking at her conversation, she seems to be a person who is friendly and familiar, something to be expected of a barmaid; she addresses Harry as "mwenzangu" [my friend] as she sits down to have the drink he has bought her and to answer his questions. She freely provides all the information he needs; she also gives him the key to her room and invites him to visit her there after she gets off work at 4:00 a.m., or even to use the room then if he wants, after he gives her forty shillings, no strings attached, just an unpromised reward for all the information she has provided. He slips out on her to go to Anson's house, but

has her placed under police protection, and brought to Anson's for his concluding summation. Then she is a participant in one of the "repeated action tags" cited earlier in the "linguistic elements" section of this analysis: meeting face to face, exchanging meaningful glances, a number of examples of which were listed, this one between Harry and Fatuma being the last. They look at each other, smile, Harry reminds her he still has her keys and that her work shift is over, then just says "let's go." They drive back to the Tamasha (kwa kasi [at high speed], another action tag cited earlier), and go straight to bed.

Ruth as a character depends mostly on the descriptions of her by Roy and Fatuma, as relayed narratively by Harry. Her narrative function is to be the source of conflict, as both a challenge (something forbidden to Harry and Roy by the unknown threatening callers/tire deflators/attempted assassins), as a client/victim (the fact that she's shot on Harry's turf, and that she has provided him with information the police don't have, make her his personal concern), as an intrinsically interesting mystery (her identity is initially unknown, as is her true role in the basic conflict of Hogan's murder, until the final confirmation scene). These narrative functions are important, as were Fatuma's, and as with Fatuma, she doesn't require an accompanying artistic development as a vivid individual character,

distinctive personality. The picture of her depends on the record of her deeds, consisting of the letter to Hogan, and the nude photograph with Anson which Harry finds in her room, as well as Fatuma's account of the Anson gang's methods and the confirmation of that information in Harry's summation scene. This record is juxtaposed with her words, which consist of the taped account she gives to Roy of the murder and its aftermath, and also her last, futile attempt to maintain the fiction of a sibling relationship to Anson, during Harry's summation. It is left to the reader to infer her nature and motivations.

Apart from the image of Harry Kidozi, Mwagojo's portrayal of characters, in the sense of composing vivid word-portraits of individual personalities, is minimal. However, as was evident in the foregoing attempt to discuss them as characters, or rather images of individuals, their narrative function is both evident and crucial. As types, rather than as individuals, they do serve as nexuses of personal relationships in the abstract. If the story can be read as having a narrative focus on social order, then social relationships, as portrayed and perceived in these character-types interacting with each other, can be a source of the artistic comment the author wishes to make.

This interaction takes place within the story in the arrangement of narrative events; characters are brought into

interaction with each other, into relationships of, for example, prohibition (in the opening, both an unknown phone caller and Marietta do not want Harry to take the case), or of cooperation (Harry and Roy, Harry and the law enforcement establishment), or conflict (the tire deflator vs. Harry, the unknown assassin vs. the mysterious client, etc.). As the events unfold, as the interactions multiply, awareness of an underlying structure is inevitably being developed, and through this process the thematic information is perceived. This is the contrast of diachrony and synchrony discussed in the previous chapter.

In plot analysis, attention is paid to the diachronic progression of story events; the authorial order of events portrayed is examined against a strictly chronological ordering, which the reader is assumed to be attempting to construct during the reading process. The contrast is naturally expected to result in perceptions (in this story of personal-social relationships) different from those evoked in a straight chronology. On a first reading, analogous with the action of the story--specifically, the experience of the detective hero--the reader has in the back of his mind a causal time line by which events can be interpreted, or at least speculations about them can and will be made. As the reports of past events come in, they are incorporated into the causal line, previous action

the plot line, event as revealed by the author) is reinterpreted accordingly, and simultaneously, expectations of further developments are also altered. A need to see causality, therefore, is the motivation for developing a chronological event-ordering which is parallel to the actual narrative ordering.

A second interpretive process occurs when the narrative line is again focused upon. Curiosity about causality has been satisfied, but now interest shifts to the information to be gotten from an examination of the effects of the original concealment or unavailability of causal relationships. That information can be discovered only in the comparison of the narrative line with the causal line the reader has been creating. This is the business of a plot analysis, to focus on the aesthetic and thematic (pleasure and learning) effects of the "rearranged" chronology to be found in artistic narration. In any case, both lines are fictional systems of ordering; the causal line is no more real than the narrative. It just seems so, since it is analogous to the process of imposing narrative order on historical/true/real events.

In "Mbilio za Wahalifu", then, it is possible to break the story up into narrative events, defined here as actions which occur in a certain place. When there is a movement from one place to another, a boundary between events is

recognizable, and these individual events can then be marked as to time. The perception of marked boundaries is especially important in this story, as the hero-narrator is constantly explicitly noting time. Something which is assumed to be a natural but "semi-conscious/automatic" part of every reading in this story is an overt feature of the narrative surface. These explicit time notations usually highlight narrative movements, but sometimes duration within an event is also presented.

As first-person, present-tense narration, there is a story line which occurs on a straight cause-and-effect chronological event stream. However, a number of story events occur prior to Harry the narrator's line of movement through space and time, and these are relayed through "historical-biographical" reports made by various characters; also, they are discovered through the records or traces they leave behind, later to be found and interpreted by the detective. These constitute the breaks with chronology, hence the plot; they are sources of mystery and narrative suspense. Not only would the character interactions not be as particular or as interesting, but the very pleasure in the learning of the story, and the motivation to continue reading it, would be damaged if the events were presented strictly chronologically to the detective/reader. Plotting produces mystery and suspense

as mysterious items are resolved, unknown events revealed, they are finally perceived in strict chronology, so it is this very process of adjusting chronology which is essential to the aesthetic experience.

Plotting effects are best seen in an example. Probably the most striking one would be Harry's discovery of two clues in rapid succession: Ruth's letter to Hogan, and the nude picture of her with Anson. Both clues are records of past events, which call upon Harry and the reader to restructure story events chronologically. As these events are read about, they are being interpreted in relation to all other recorded and/or reported events in the lives of Ruth, Hogan, and Anson which have been revealed so far in the story. In the letter to Hogan, Ruth says she will give up show business for marriage to him, and that her partner and brother, Anson, will continue his dancing career and gives his blessing to the arrangement. Harry had just found the letter amongst the effects in Hogan's bedroom. Now, having moved on to Ruth's separate, locked bedroom, he finds the nude photo in the door of a cabinet. Chronologically, the detective and the reader set the event of the nude photo session as having happened even earlier than that of the marriage planning and the arrangements for the dissolution of a (supposed) brother and sister dance team. Narratively, the discovery of these two events is in reverse of this

inferred chronology, in addition to the fact that they are events which are prior to the narrator's line of action.

With the letter, the reader and detective have discovered a connection between Ruth and Anson for the first time, through an inference that the Anson discussed by Walter, the telephone bureaucrat, and by Khamisi, the head of the police investigation, is the same Anson now mentioned in the letter, an inference later to be confirmed by Fatuma. In those discussions, Anson is known to be the murderer of someone in Nairobi, and all but confirmed as the killer of Hogan, the act which constitutes a major narrative conflict. Part of the central mystery of the story, then, has already been figured out prior to the discovery of the letter and the photo: the identity of the killer. Presumably, only aspects of resolution remain: discovering the motive of the murder, and the physical capture and punishment of the killer. The corollary is that the mystery of Ruth's shooting had also been resolved as soon as Anson's identity and culpability had been learned; going along with her story to Roy, she was just an innocent bystander. But now the revelation of concealed history contained in the letter has created a new mystery, i.e., why she was shot by someone she knew: her own brother. The innocent bystander story has been exploded. The relationship between Ruth and

Anson now forces a complete reassessment of her tape-recorded account of the murder.

Harry had revealed his own suspicions of her early in part two:

"...hatujui bibi huyo aliyosema ni kweli au ni yeye aliyemua bwana yake..." (we don't know what that lady said (whether) it is true or it's she who killed her husband); II, col. 2, par.15),

but it seemed to be only an intuition, as he did not mention any particular clues which excited his suspicions. He says he expects to learn much from a face to face meeting (another repeated, fixed phrase or "tagged action") with Ruth, and it is also in the context of discussing these misgivings about her with Roy that he offers the aphorism "the guilty are always cowards/fearful." Later, his specific speculation that she might be the murderer is disproved when, by the end of this chapter, as a result of the discussions with Walter and Khamisi, suspicion had been transferred to Anson. However, Harry and the reader do now have reason to doubt Ruth's tale. There is still, however, no alternative account.

Mystery is piled upon mystery when the photo is introduced. This item forces a reassessment of the

previously concealed, now just-revealed, relationship between Ruth and Anson. Not only is the fact that there was any kind of relationship disruptive enough; the exact nature of the relationship is now also in question. It may still be a sibling relationship as originally discovered, but if so, there is a definite inference of incest. This can be seen from the way Harry confronts Ruth with the photo in his summation scene:

"Mtu na kaka yake! Haswa wakiwa na umri kama wenu, wakipiga picha uchi pamoja ni ajabu sana. Hivyo Anson si kaka bali ni rafiki yako." [A person and her brother! Especially if they are of an age like yours, taking a picture naked together is very weird. Therefore Anson is not an elder brother, but rather he is your friend.] (III, col. 4, par.15)

Alternatively, the information in the letter is false, and the dancers are not siblings. The point is that confronting these different possibilities is the result of the artistic disruption of event chronology.

In "Mbico", every past-tense narration, and every clue which records the past, could serve as a similar example. For instance, Roy's story of the mysterious client, and

Ruth's taped account of the murder, within Roy's report, are "chronologically adjusted" to the narrator's line of events, for this is not actually her first appearance in the story. The threatening phone call Harry gets which mentions her already constitutes her as a character; the deflation of his tires, which is a sort of fulfillment of the threat, is another narrative-line event which has a causal link with Ruth, and so also is part of her history as a character.

The plotting strategy Mwagojo employs fits perfectly with the type of story he is writing, detective fiction, particularly since this is a first-person, present-tense narration, where the possibility of deliberate concealment of information from the reader is conventionally unacceptable. The narrating detective is expected to share with the reader perceptions and, to some extent, even his reactions to and intuitions about those perceptions, as the story unfolds. Concealment, which is necessary to maintain mystery and narrative suspense, faces the narrating character just as it does the reader. This narrator has already been seen to be concerned, through occasional direct address in narrating, to bring the reader into the action of the story. As a character, he apprehends the events of the case he is working on as a plot, rather than as a history. He is a sort of reader within the narrative, and so he is even seen at one point (previously quoted) speculating about

the ramifications of the history he knows, even as it is incomplete, just as the reader finds herself speculating in the course of the reading process.

Plot is for suspense, especially in this story; plot can also be for interesting montage effects. This does not seem to be a particular artistic concern or often-repeated feature of Mwagojo's writing in this story, however. The closest thing to this type of effect again is found in the example chosen as the subject of close examination of plotting, the discovery of the letter and then the nude photo. There is an interesting symmetry of the discovery of the letter first in Hogan's unlocked room, then the photo in Ruth's locked one. The letter is evidence of socially acceptable relationships (husband and wife, brother and sister), while the photo is of a taboo one (brother-sister incest). On the narrative time line, Harry must physically move between spaces, yielding a time and space boundary between events, to discover these clues sequentially. On the chronological line, the two events are reconstructed as having taken place in reverse order of their discovery narratively: Ruth and Anson had some kind of illicit relationship prior to her relationship with Hogan. The structuring, the placing of these events in a certain sequence, the double jump from narrated present to recorded past, the reverse reconstruction of chronology made after

the past has been revealed, are experienced as pleasing form during the process of absorbing historical information. The structure, the organization of the information, has a definite effect on the absorption process; for example, it is evident that the narrative line almost rhythmically reinforces the chronological. Though it does have this definite perceptual effect as employed, none of this is "necessary" from a purely informational point of view.

At every analytical level or point of analytic focus in this close reading of Mwagojo's story, a preoccupation with structure, evident once again in the immediately preceding passage, has probably been apparent. Language, the raw material of the composition, is inherently structural. Making an artistic creation out of language yields another level of structuring. This structure can be further subdivided and subcategorized as the process of appreciating the created form is analyzed. The appreciator (reader) notices, or anyway has perceptions manipulated by, repetitions of various types. There are actual linguistic repetitions; but beyond those, in another sense, all linkages made between isolatable elements within the story are forms of repetition as well. Repetitions yield a rhythmic structure, a formal entity which is pleasing in itself, and which also functions to convey meaning through organization.

Even in the "linguistic" analysis of the story, the process of discovering repetitions and establishing linkages was a concern. The search for the characteristics of Mwagojo's style was a search for patterns in his use of language at the "isolated" word and sentence level, as well as in his imaging through narrative discourse. Examining his handling of characterization and setting, point of view, and plotting also inevitably yielded more patternings. Plotting itself is entirely a matter of structuring. All of these patternings have been seen to have added to the formal beauty of the story, and to have enhanced and manipulated the apprehension of narrative information from it.

If this latter "narrative information" can be said to be the story, still, part of that story, inseparable from it, is the beauty of its patterning. Part of the story is also its intelligibility as a narrative, as an account of a little world or kind of parallel universe wherein events take place much like they do in the real world. In this particular story, realism, verisimilitude of story events in comparison with the real world of the reader, is a definite characteristic. In the preceding analysis, strategies of language use, of character and scene portrayal, of plotting, all seemed to be subordinated to the elaboration of the story as a factual account of events which took place in a realistic world. There were no very obvious attempts, for

example, at formal, discourse-level differentiation from non-fictional narration, nor were characters or scenes deliberately presented as otherworldly in some way so as to signal allegory. The story, then, had meaning as a sort of history of a make-believe world which is much like the real world of the reader. That meaning is subject to interpretation.

One means of interpretation is to return to the narrative structures, the linkages established between images, and attempt to tie them ultimately to real-world structures. Already in this analysis, as particular artistic structures were examined, real-world linkages were made: the statement that the story is a "meditation on social order" is an example, "social order" meaning structures of organization apparent to the reader in everyday life, such as familial and economic relationships. The meaning of the story as story depends on the reader's having a real-life correlate for the relationships depicted in the narrative, so naturally the fictional can equally be viewed as some type of artistic correlative of the real.

Another interpretive strategy available for this particular story is to link the use of proverbs to the understanding of the history presented. Proverbs may be seen as a type of literary discourse, part of the oral as well as written literary tradition of the audience. They

can be figuratively described as a type of information storage device whose formal beauty is part of the storage mechanism, an aspect of its power to preserve. Proverbs are typically metaphors or similes. As short, vivid images which make artistically striking links between ordinary items of everyday life, they thereby illuminate it; the striking juxtapositions are mnemonic as well as beautiful. When proverbial discourse occurs within fictional narrative discourse, as it does in this particular story, it can be analyzed as to its structural function. The inclusion of a proverb within the story will evoke in the reader all the information "stored" within: the personally-experienced denotations, connotations, and associations which have clustered around this saying in its many past repetitions in all varieties of discourse. As the proverb has "organized" this cluster of associations in the past, so also now it is able to serve in the same structuring capacity regarding the events of this particular narrative.

The title of the story, "Mbio za Wahalifu" [literally, runnings of the criminals], itself is evocative to the Swahili speaker. The first two words are from a familiar proverb which, as has been mentioned, is eventually quoted in its entirety in the story: "Mbio za sakafuni huishia ukingoni" [Running on the roof always ends at the edge, i.e. risky or foolish action is doomed. Substituting the

word "wahalifu" is a way of tying the events of the story into the proverbial message, and vice versa, an opportunity to flesh it out with a thrilling story set in modern times.

The reader, then, can get an idea of the main theme of this story just by reading the title. The message that "murder will out" is further developed in the narrative from two points of view on inexorable fate: the gangster is doomed, both because of his or her own innate weakness or carelessness, and because of the superior power of the protectors of the society which is threatened by crime. The story's development is centered mainly around the elaboration of the second aspect of criminal doom, in that the bulk of the narrative is devoted to the hero's wonderful display of police science and methodology as he proceeds inexorably to the arrest. But the other aspect of fate, that the criminal is his or her own worst enemy, is overtly developed as well. Harry tells his partner Roy that criminals are "woga" [cowards, fearful people]; presumably, they can be counted upon to give themselves away as a result of their anxiety. Another proverb used in the story, "where the hoe tills, the basket fills", quoted by the head of the fingerprint squad (and immediately recast by Harry into "where the criminal goes, there is no lack of evidence") makes a similar comment. In the end, both aspects of criminal doom are intertwined, for the devastating power the

authorities show in solving the crime and catching the perpetrators depends on the criminals' always leaving behind enough clues.

The use of the proverb in the title and its eventual full quotation in the story, and its reinforcement with another similar proverb later in the narrative, is then seen to be a means of manipulating the apprehension of story events synchronically, organizing several narrative strands into one thread of meaning. This is all occurring at the same time as they are being taken in diachronically, as events in a fictional history.

Another type of synchronic alignment can be perceived in the juxtaposition of images as a result of plotting. A brief example has already been elaborated: the details of Mwagojo's artistic portrayal of Harry's discovery of the letter and photo clues. At a slightly more removed level, it is a matter of distinguishing a subplot, here viewed in its entirety, as a separate story within the main story, and in contrast to it.

At the outset of the story, the reader learns that Harry is a soccer fan, and that he is on his way to a match. The game is not only a part of character development and a bit of local color in scene-setting, it's also a sort of sub-narrative running parallel to the main one. Harry's intention to go to the match opens the story, and after his

car is knocked out of commission and his partner informs him of the new case they've become involved in, he still intends to go to the game, and closes the first installment by asking Roy to take him and Marietta to the stadium. At the opening of part two, before the action of the case is picked up, Harry gives an account of the game he's seen. In previous quotations we have seen that the favored local champions are defeated by the also locally-popular outsiders from Nairobi; Harry sees this as the result of "ujuzi mwingi wa kulisakata boli" [much knowledge/skill of hitting the ball]. The next thing he says is that if he ever wins the national lottery he'll buy his own team.

Parallels between this subplot and the main narrative are pretty obvious. In his own life, Harry already has his own team: his agency. The particular case which he is narrating also is like playing a soccer match. A game requires that the protagonists play by the same set of rules, so it is the police who must be Harry's opponents in the detection game, rather than the criminals. The criminal doesn't appear as an antagonist in this equation, but rather as the excuse to play the game, or maybe as the ball which is to be put into the goal/goal. The police, then, can't be faulted too much as the losers, because the (subplot) story calls for a different type of hero to get the job done this time: a popular outsider. This fact mediates the thematic

problem of having the establishment forces of order appear inferior to the detective hero, and this subplot's game-result is revealed in the story before the main narrative action even begins, so the reader is, in a way, forewarned, or eased into what may be seen as a thematically disturbing turn.

So it is possible to abstract these meanings (ties to the non-fictional world), but in the end, it's just another isolation process, the examination of one facet in the complete gem of the story. Somehow, this analytic focus-point seems to have the trappings of priority, it seems to be a goal to which all other analytical work is directed. It seems important to be able to say, after an exhaustive close reading, that Mwagojo examines the theme of law and order, and the theme of familial and social relationships. There seems to be some ultimate satisfaction available in being able to argue that the meaning of his story is that criminals will be defeated by both the superior power of the law enforcers and by their own innate inferiority; or that looking at disjunctions in personal relationships like marriage or siblinghood is a way of understanding violations of public order, disruptions of the larger communal or national family's well-being. This illusion of priority or importance is a consequence of the nature of the art form in question: narrative's material is that of ordinary

discourse, which itself is constantly monitored by the hearer or reader for both relevance (theme) and import (meaning). The most eloquent of messages still is, at some level, always asked "why should I care?" and "what exactly is this about?"

If the theme and the meaning of "Mbizo" have been apprehended through a structural analysis of the text, this should be seen not as the ultimate goal, but rather as another of many results (understandings and enjoyments) which can be produced by reading with a sensitivity to the artifactual nature of the text. In a sense, this sensitivity to structure will, simultaneously, on the one hand stimulate perception of a non-fictional, real-world correlate to the narrative or narrative segment, and on the other, inhibit the reader from being completely seduced by this mimesis. The meaning or meanings to be derived from the author's exploration of a theme can still be subjected to non-literary analysis, it is just that the interpretation of the story is not constituted by this alone. "Mbizo" could, for instance, probably be very profitably subjected to a Marxist analysis in the process of performing a detailed tahakiki [critical study or review] in the manner of recent indigenous scholarship. But the critics usually do not entirely ignore the other, non-mimetic artistic features of narratives under examination either. The true

interpretation of this text, then, is the sum of the reader's experiences of appreciation of the story's organizational structures and of the pleasure and information they produce, not just their synchrony with the real.

A close structuralist reading of Mwagojo's story enhances the appreciation of it as an individual work of narrative fiction. This is partly a matter of methodology, wherein a fuller perception of the work is only available through this type of careful search for repetition, analogy, and metaphor. It is partly also a matter of systematically accounting for perceptions that are assumed to be accessible to any reader, but which are likewise assumed to be apprehended unsystematically in an ordinary reading experience. The former can be very satisfying from a scholarly point of view, but it is the latter which is actually the primary concern of the present thesis.

For example, in the analysis of characterization within "Mbio za Wahalifu," Harry's fictional personality can be exhaustively detailed, and the underlying structure of these various carefully discovered aspects of individuality can thereby more easily be revealed. Part of the process of apprehending this structure will be the result of the reader's having a sort of conceptual matrix on which to place these individual characteristics. This is something

the reader brings to the narrative before reading is begun. The matrix is the sum of experiences of real and fictional detectives, and the consequent expectations of any future detectives to be encountered, which the particular reader has. The character of Harry will be built up, not as either a type or an individual who is absolutely new to the reader, but rather as one who, along with the new, also variously corresponds to or contrasts with previous readerly experience of detectives.

If this process of comparison and contrast is inevitable at the individual story level, whether the focus is on characterization or some other aspect like plotting, then the same type of analytical discoveries can have a broader relevance: the structural account of a reading can have implications for generic analysis. In a sense, the analysis of the individual story is a generic analysis as well, to the extent that the above-mentioned web of experience and expectation which the reader brings to a new text constitutes the rudiments of pattern by which individual stories can be incorporated into a literary tradition even as they are comprehended at the moment for themselves. Actually, it seems again to be a kind of Gestalt game, for the process is simultaneous.

FOOTNOTES

Chapter IV

¹James Isaac Mwagojo, "Mbio za Wahalifu," Baraza (Kenya: Standard Publishing Group). Part one: Oct. 12, 1978, p. 3; part two: Oct. 19, 1978, p. 3; part three: Oct. 26, 1978, p. 3.

²Eddie Ganzel, "Kwa Nini Nife?" [50a-h], Taifa Weekly (Kenya), Sept. 14-Nov. 2, 1968; Ganzel, "Huba Madhara" [51a-h], Taifa Weekly (Kenya), Nov. 9-Dec. 28, 1968; Omari Chambati, "Kisiwa cha Sikri" [34a-pl], Taifa Weekly (Kenya), Sept. 14-Dec. 28, 1974.

³Diana Katalambulla, "Mvuke wa Damu" [81a-c], Taifa Weekly, Jan. 7-21, 1978; Azizi Mchangamwe, "Masumbuko" [126a-ql], Taifa Weekly, Apr. 8-Aug. 5, 1978; Mchangamwe, "Kivuli" [127a-tl], Taifa Weekly, Aug. 12-Dec. 30, 1978; Osman Hussein, "Komesha" [28a-n], Baraza, Dec. 15, 1977-Mar. 16, 1978; Azizi Mchangamwe, "Eva" [38], Baraza, Mar. 23, 1978; Halfani Omari, "Kichwa cha Mauti" [63a-d], Baraza, Apr. 27-May 18, 1978; V. Muswahili Twanga, "Kazi" [75a-ll], Baraza, Jun. 1-Jul. 20, 1978; Omari, "Mkamia Maji Hayanywi" [64a-d], Baraza, Jul. 27-Aug. 17, 1978; Frank Mpendani, "Majangili" [42a-gl], Baraza, Aug. 24-Oct. 5, 1978; and Omari, "Atekwa Nyara" [65a-Ll], Baraza, Nov. 2, 1978-Feb. 22, 1979.

⁴Elena Zubkova Bertoncini, "An Annotated Bibliography of Swahili Novels and Stories Published Between 1960-1975," Asian and African Studies 13 (1977): 181-91, and "An Annotated Bibliography of Swahili Fiction and Drama Published Between 1975 and 1984," Research in African Literatures 17 (Winter, 1986): 525-62; Richard Lepine, "Swahili Fiction Bibliography: An Update to 1980," African Journal 12 (1981): 197-218.

⁵This was the murder of Army Captain Judy Angaine in her Nairobi flat; her lover, Major David Kimeu Kisila, was eventually convicted of the crime. Details of the trial were covered extensively in the English and Swahili newspapers, and the case was a continuous topic of radio and television news as well.

⁶E.g. from the Oct. 19th issue: "Mambo yaliyotokea Zambia, ya kufungua mpaka kati yake na adui yake Rhodesia, nchi ambayo inatawaliwa na Ian Smith na mambo yaliyotokea ya kuifungua mpaka kati ya Angola na Zaire, yanaonyesha kwamba siasa za mipaka zimekwisha na hazifai kwa wakati wa sasa."

"Nyota zinashauri wale wanaohusika na siasa za kufunga mipaka waanze mfano wa yale yaliyotokea kwa kufungua mpaka mara moja." ("What happened in Zambia, the opening of the border between it and its enemy Rhodesia, the country ruled by Ian Smith and what happened in the opening of the border between Angola and Zaire, shows that the politics of borders has come to an end and isn't fitting for the modern situation.")

"The stars advise those involved in the politics of border closure to begin a similar process to that which took place by opening the border immediately.")

⁷See the photocopy facsimiles of the story pages in Appendix I, pages 653-5; translations of these advertisement follow the story translation.

⁸A.H.J. Prins, The Swahili-Speaking Peoples of Zanzibar and the East African Coast (London: International African Institute, 1961), p. 112, footnote 150: "I participated once (1957) in the lele mama (sic) dance, an affair lasting for three hours, and made full notes about it. But this is hardly the place to publish the account."

⁹Albert Scheven, Swahili Proverbs (Washington, D.C.: University Press of America, 1981).

¹⁰Patrick Bennett, Swahili Today, revised ed. (Madison: Univ. of Wisconsin African Studies Program, 1984), p. 296.

¹¹Thomas Hinnebusch and Sarah Mirza, Kiswahili (Washington, D.C.: University Press of America, 1979), p. 45-6.

¹²E.O. Ashton, Swahili Grammar with Intonation (London: Longman, 1945), p. 37-8.

¹³Sharifa Zawawi, Kiswahili kwa Kitendo (New York: Harper and Row, 1971), p. 166.

CHAPTER V

OTHER WORKS BY THE PARADIGM AUTHOR

There are many single-issue short stories in the two collections I have catalogued, and most of those are also the only sample of a given author's writing which is represented in this Taifa and Baraza material. Authors who are published several times, especially those whose works appear over a span of several years, are in the minority, as are those who produce serializations. This fact suggests a convenient way of beginning the task of evaluating the body of stories in these collections. Authors like Eddie Ganzel, Omari Chambati, and Azizi Mchangamwe were proposed as candidates for further study, because they each have been published often throughout the years in Taifa Weekly.

There is an assumption here that authors who have several works published are more successful for their own part, and more interesting to the researcher, than the writers who have only been published once. This is only an assumption, and even if true, true only in general. Not everyone who submits a story to a newspaper or magazine can be assumed to be both prolific and intent on having his or her work published often. Any number of circumstances, not totally beyond his or her control, can affect whether an

individual writer produces and repeatedly submits manuscripts suitable for publication through the particular print-medium outlets represented by the Swahili newspapers and magazines. Even in the case of the three authors mentioned above, two, Omari Chambati and Azizi Mchangamwe, are or were members of the Taifa staff, and wrote non-fiction as well as stories for the paper. Their circumstances are obviously different from similarly talented and motivated writers who do not occupy such an advantageous position.

With this caveat in mind, there is still a natural tendency to be interested in the writer who has produced more, regardless of the underlying reason for this prolificity. For example, Eddie Ganzel apparently for years was the king of the newspaper serialists; a glance at the Taifa catalogue (appendix 1) shows that he was published consistently over a period from October of 1965 through January of 1977. A number of his novellas have also been published in bound form: Ndoto ya Mwendawazimu in 1972 (reprinted 1975); Jogoo la Shamba in 1978; Kijasho Chembamba, 1980; Faiki Maalum, 1981; Kifo cha Kishenzi, 1984; and Kitanzi, also 1984.¹ From this listing it is possible to speculate that however he made and makes his daily bread, Ganzel has been a writer of Swahili popular fiction for most of his adult life, and has "progressed" from publishing serializations in newspapers to bookbound

novellas. There was a certain period of overlap between the release of his first novel and his last appearance in a newspaper known to me; perhaps other of his serials appeared and continue to appear in Tanzanian periodicals. Even if he weren't one of the very few Swahili fiction writers who have appeared both in newspapers and in books, his relatively numerous newspaper serial works, released in a period over a decade in length, alone would attract scholarly interest. Similarly, as was suggested in the preceding chapter, after having made a close reading of James Isaac Mwagojo's first (known) serial story, a natural next step is to look at his in just the way that Ganzel's work might eventually be researched, that is, examining his entire available output as a writer.

Although it is a shame not to know anything of James Mwagojo's personal history, for analytical purposes it is sufficient that all that the reader knows of this writer is through his fictions. Maybe some day someone will write the biographies of the contemporary Swahili writers, and maybe Mwagojo's life will be included in the record. I did try to find and meet with the author when I was in Kenya, and then and since have tried at least to begin a correspondence with him by mail, but so far have met with no success in these efforts. Because his stories are set in Mombasa, I assume that he has some residential connection with the city; that is about the safest speculation I can make about his life.

a "real person." In his story "Lemba la Ukoka" (55a-k), his detective hero Harry Kidozi speaks Rabai (?; at least, the scene takes place there), one of the Mijikenda languages:

"Niite Kadzo ukipenda." "Nawe umdzo jeri dede" namwambia kwa kikwao kuwa kweli jina lake linatoshana na urembo wake...["Call me Kadzo if you like."
"And you umdzo jeri dede" I tell her in their language that truly her name goes right along with her beauty!]

So possibly the author is a Mijikenda; more speculations could be made on this topic, but the above-quoted passage is the only clue.

As a writerly voice, however, much can be known about Mwagojo. Having made a close reading of his "Mbio za Wahalifu," and having discovered (or made explicit) many features of the writing which seemed, at least potentially, to be individually characteristic of his style, and of his thematic concerns and the way he handles them, certain readerly expectations might be built up. That is, however it happens that certain writers appear and reappear, the "ideal reader" (to use Prince's term'), here one who had faithfully read and had understood perfectly every Swahili newspaper fiction, would eventually develop a sense of a

given author as a distinct, and more and more familiar, fictional voice.

This is a feature common to every written tradition. Readers of English-language detective literature, for example, have a whole set of experiences and expectations built up around reading the works of, say, the detective-fiction writer Raymond Chandler. Not too far into the process of reading Chandler's collected works, the reader begins to build up stylistic and thematic expectations that are particular to this writer, so that an additional experience of expectation-fulfillment is part of the reading of the remainder of his narratives. As Chandler's works are eventually completely read, and later possibly re-read, the narratives in all their similarities, fulfilled stylistic and thematic expectations, and therefore connections with each other, may be visualized as a sort of matrix upon which to fit the experience of other narratives in the detective story tradition (to be specific about Chandler, the so-called "hard-boiled" tradition). This "matrix" might then, for example, be evoked as a descriptive or analytical tool just in the mention of Chandler's name in the course of describing or analyzing another detective story. The hearer or reader of such a citation knows "a Raymond Chandler story" as an abstract analytical concept based on the readerly experience of many particular Chandler works.

To the extent that a prolific writer has a distinctive style that is reasonably consistent throughout his oeuvre, this is an additional motivation for the provisional critical valuation of this writer's works over those of the writer who appears only once or twice. The prolific writer may be a good writer; s/he may be fortunate. Whatever the reason for the continued availability of a number of different stories by an author, if the reader returns again and again to this writer as these narratives do become available, the returning will produce this sense of familiarity with the writer's distinctive output.

In addition to "valued" stylistic and thematic connections between individual works in the corpus of a particular writer's output, the narratives may have an additional tie at the level of character. This is true of some of the narratives of the authors previously cited here as examples: Raymond Chandler's best-known and most-valued stories have the private investigator Philip Marlowe as their hero; the detective hero Launi Rendo appears in several different serial stories by Eddie Ganza. This is true also of James Mwagojo's Harry Kidozi, introduced in "Mbio za Wahalifu." He, and other characters like Marietta, Roy, and even Walter, reappear in the other two Mwagojo serials in the present collection, serials which appeared after "Mbio." And at the level of readerly character "analysis" or "awareness," in a sense it is even easier for

the reader exploring the corpus of an author's production to make cross-narrative connections between characters (and settings) than is the case with the somewhat more subtle similarities of stylistic or thematic features.

Even Mwagojo's three single-issue stories which preceded the publication of "Mbio" are readily connected to the Mwagojo "tradition." His first, "Chombo cha Kushika Maneno Chatoa Siri" [Machine for Catching Words Yields Secrets] (51, Baraza),⁴ is a very brief tale of adultery discovered, a single episode (series of images clustered around a basic conflict-resolution narrative line). It is a third-person omniscient narration, with no depiction of dialogue.

Mwagojo's writerly fascination with technology, seen in "Mbio za Wahalifu," is evident here from the title of the story itself. The suspicious husband puts a tape recorder under his and his wife's bed after he becomes suspicious of her and his best friend, and he does get the evidence he expects. He calls some elders in to witness the confrontation he has with the two, and makes his accusation. Then one of the elders asks the adulterers if the accusations are true, and they both confess. Only then is the recording played, causing the wife to weep with shame. The story ends at that point, the last line saying that the two men were no longer friends. As it is employed in the story, the tape recorder, then, was used by the protagonist

first to confirm his suspicions before he took action, and then as a means by which to punish his unfaithful wife by shaming her.

Mwagojo's thematic concern with marriage relationships, both the public and private aspects of it, also seen in "Mbio", are in this short narrative the main point of focus. The best friend is introduced in the first paragraph as physically attractive, yet too poor to get married. In the next, the husband is described, but as to character rather than physique: "mpole na mwenye tabia nzuri; kitu kilichofanya apendwe na jirani" [amiable/kind and having a nice personality; something that made him be liked by the neighbors], while his wife, in contrast, is "mwenye kuumbika sana" [one very well-formed/fine-figured]. The three go out often together, the friend gradually becomes infatuated with the wife, and eventually needs to visit every day. Finally one day he simply goes over and makes love to her while the husband is at work. The wife's side of things is not presented at all, and the next line after the single mention of this first instance of adultery only says the husband began to get suspicious of the two. The placing of the recorder and the climax and then resolution of the story follow.

There is an interesting juxtaposition of the individual with the communal, the natural with the constructed, even in this little story. Physical attractiveness and infatuation

confront the restrictions of social relationships: friendship, marriage, life as an upstanding member of a community. The husband's good attributes are understood on a social basis; community leaders are brought in in the resolution. The friendship between the two men is the least explicit relationship here, so aspects of characterization, and on a larger scale, narrative development as a whole, are probably motivated to explore it. Friendship is examined from the point of view of the individual, private, natural level, and also as a social relationship with certain strictures. In the resolution, it is the latter, the order within the relationship, that seems to take narrative precedence. Even the adultery is not taken to the personal level, examined emotionally as a betrayal of either friendship or marital love. Recording the evidence is also a fairly emphatic distancing from the emotional: careful, methodical confirmation of suspicion; the creation of a separate, totally reliable "witness;" even the transformation of vital sounds into an electromagnetic record. In this story, adultery seems more damaging as the violation of the social order, of the public rather than the personal aspect, of the friendship and/or marriage relationship. Adultery is a recurring theme of Mwagojo's; it is present in all three of the Harry Kidozi stories.

Although the husband in "Chombo" is a private citizen, the development of the story portrays him, in a sense, as a

detective. He is concerned with evidence, and employs modern technology to gather it; especially as he arranges for the resolution of the conflict by means of a committee of elders, he is maintaining public rather than personal order. Mwagojo's first actual detective story in the collection was his next, "Mkamia Maji Hayanywi" (One Obsessed with Water Doesn't Drink It) (156, Taifa Weekly).³ The story is illustrated with a Gitau cartoon. The picture depicts the villain knocking the hero off his feet with a punch, while the client, the wife of a murder victim, sneaks up behind the villain with a metal bar raised over her head to slug him. Blood is flying from the detective's nose and dripping from the woman's free hand. The caption quotes a line directly from the story: "Kijana jambazi huyu ni mchafu kwa mikono. Anampa Mohamed ngumi moja iliyomchukua hadi chini." [This young thug is dirty with the hands. He gives Mohamed one punch that takes him down.] Who decides what the cartoon will illustrate, the editors or Edward Gitau himself, is an interesting question; in any event, the effect here experienced by the reader of this story is to emphasize this narrative incident.

The story is narrated in third person by an omniscient narrator, with some reportage of dialogue. Mohamed, a private eye who lives in Nairobi, is drinking beer with his friend Athumani, a guest visiting from Mombasa where they both grew up and went to school. The detective receives a

phone call from a woman who wants him to come to her house to discuss her husband's death. Before leaving he tells Athumani:

"Sijui nitachukua muda gani huko...wewe endelea kunywa. Ukichoka kajitupe kitandani na ukipenda kusoma kuna vitabu vya hadithi katika chumba cha maktaba (emphasis mine) [I don't know how long I'll take there...you go on drinking. If you get tired, then throw yourself in bed and if you like to read there are books of stories in the library room]

(p. 9)

When he arrives at the woman's house, she tells him the police have informed her that her husband's car has exploded and that he has died of his wounds. She hires him to investigate, but as he starts to leave, the woman is shot in the arm. He dials the police, and then the receiver is shot out of his hand. He pretends to fall unconscious, the woman screams that he's been killed, and the villain enters. This gangster tells the woman to sign all her checks and give him money. When they go into the interior of the house to do this, Mohamed follows and jumps the thief. As revealed by the cartoon, he is overpowered, but in the meantime the woman knocks the villain unconscious. The police,

presumably having heard everything over the phone, then arrive, and the police inspector--Khamisi--after listening to Mohamed's account, adds that the murdered man's car hadn't exploded by accident as originally reported, but rather because the gas tank had been hit by gunfire; the man had jumped out, and then was shot three times. He concludes that there is enough evidence to hang the criminal, and that the murderer therefore won't get the money he was trying to steal. This establishes a connection with the proverb which serves as the story's title. The image of one obsessed with water evokes a situation where water is somehow scarce or lacking, and obtaining it requires certain behavior, but the one obsessed is unable to act properly because of the preoccupation, and dies of thirst. The saying is quoted when a goal is thwarted as the result of the counterproductive behavior which is typically manifested in obsession.

There is a minor mystery in this story. When the woman cries out, thinking Mohamed has been killed, she says:

"Oh wamemua mume wangu na sasa kachero Mohamed! Kifo kama cha marehemu baba yake. Nilifanya kosa kubwa kumwita hapa." [Oh they've killed my husband and now detective Mohamed! A death like his dearly departed father. I made a big

mistake calling him here.] (p. 12)

The mystery is the reference to the death of Mohamed's father; this is the first and only time in the story that it is brought up. There is no other hint elsewhere in the narrative that the woman knows his personal history, or even that this detective hero has a professional reputation of any particular nature. A reader then might conclude that the reference to the father's death, and then other items of Mohamed's personal and professional history, are available in other texts which precede the present one. Are there other Mwagojo stories from this period which appeared in other newspapers or magazines, which Taifa Weekly readers of the time would likely be aware of? That would explain the reference in the text. Was Mohamed Mwagojo's first detective hero, and a recurring character like Harry Kidosi? "Mkamia," like "Chombo," can be viewed as a single elaborated episode. Although the hero of this story is a detective, there is very little actual action of detection here other than the investigation reported by Khamisi. The story seems to function more as a fleshing out of the image of the detective as one who constantly confronts physical danger in the line of duty, and who is able to master it through cleverness as well as force. A detective must be an unraveller of mysteries through the discovery of hidden connections between events (and their traces); the detective

must sometimes also be a trickster, a concealer of connections and traces. The concealment might be from the villain, or from the police, if they are seen as they were in "Mbizo" as a competing force in the elaboration of the narrative. Mohamed in this story pulls the trick of playing dead, and that is sufficient to get his client to cry out that he's been killed, furthering the deception. The robber-assassin ceases fire, enters into the room unconcerned about the hero, and is taken by surprise. Physically, he is too strong for the hero, but the confrontation itself has allowed the widow the opportunity to help by sneaking up on the thug and knocking him out.

So in addition to the portrayal of the physically weaker but intellectually superior hero, another interesting image in this episodic narrative is that of the strong female character, which contrasts with the very passive role of the wife in "Chombo." Here, Yunis, the wife, takes the initiative in hiring Mohamed, not accepting the initial police account of her husband's death. She confronts her husband's violent death by seeking out a detective; she is not daunted by his rude treatment; although she is in grief, she manages to give him a clear account of the current situation of the case; and has control of the resources to hire him. Of course the clearest image of her strength is the fact that, even with a bullet wound to her arm, she gets an iron bar and hits the gangster over the head with it.

saving the detective who has clearly been overpowered. The verbal is reinforced by the pictorial via the Gitau cartoon.

On the surface, the narrative seems to be another turn on the idea of criminal doom. The proverb which serves as the title of the story concentrates attention on this aspect. The immediately preceding analysis focuses on the resolution brought about through the cleverness of the detective and the strength and courage of the heroine. But the thief's obsession with money both motivates the crimes he commits, and is an important factor in his being overcome, to the extent that he doesn't check the fallen detective, or keep an eye on the woman while he's fighting, or cover his murder sufficiently to deceive the police for long (if indeed making it look like an accident was his intention to begin with, and not just a false deduction by the initial investigators).

Mwagojo's third single-issue short story from the collection, "Ujanja wa Omar Wafanya Wazi Stadi Kunaswa na Polisi" [Omar's Cleverness Gets Expert Criminals Trapped by the Police] (52, Baraza),⁶ also explicitly elaborates upon this theme, again through the vehicle of a proverb. In the first paragraph, the reader learns that the city of Mombasa is in distress due to an increase in crime, to the extent that even students are threatened. The second paragraph explains that this is due to a gang that "has broken records

with its skillfulness and the expertise of its criminality" but which has just had a narrow escape from the police who are hot on the trail. This leads to the proverb in the third paragraph:

Lakini kama wasemavyo Wahenga, siku za mwizi ni 40 na kama huelewi basi fahamu kuwa mwizi hushikwa siku ya 38. Siku ya 39 hulala ndani ya seli na siku ya 40 hupelekwa mahakamani kuhukumiwa. [But as the elders say, the days of the thief are 40 and if you don't understand well understand that a thief is usually arrested on the 38th day. On the 39th day he usually sleeps in a cell and on the 40th day he is usually taken to court to be tried.]

This is the only occurrence of direct address in this third-person narration. There is some reportage of dialogue, and the point of view is that of an omniscient narrator.

In the story itself, a private citizen, Ali Omar, decides to help the police capture the gang by infiltrating it. Qualified only as "mwenyeji maarufu wa Mvita" [a famous citizen of Mombasa], he offers his services as a "lemba la ukoka" [straw turban, a term used for fraud; it is also the

already-mentioned title of Mwagojo's third Baraza serial]. He is given permission, joins the gang, and manages to gain the members' confidence, all without narrative elaboration. He is made "Bwana Plani" (Mr. Plans), and Mwagojo describes then how the gang's name must be changed from "Super Five" to "Double S" for "Super Six" (all originally in English). Omar plans a robbery wherein he will take over the driver's job. The robbery is successfully pulled off, but Omar then drives the gang straight to the police station, where they are taken into custody.

About a third of the narrative remains; it is taken up, first, by a congratulatory speech by the police inspector Omar had been reporting to secretly while he was pretending to be a gang member:

"Vyema huu ndio wajibu wa raia mwema.
Kama raia wote watasaidiana na polisi
kama wewe, nina hakika baada ya miaka
miwili uhulifu ungekwisha kabisa...."

[Well that's the civic obligation of the
good citizen. If all citizens assisted
the police like you, I'm sure that after
two years crime would be completely
finished]

The inspector then asks for a statement about how Omar infiltrated the gang who "walikuwa wakiharibu sifa ya kisiwa

hiki cha mvita" [were destroying the good name of this island of Mombasa]. Omar responds:

"Na pia bwana Inspekta usisahau
kuliarifu gazeti la Baraza ili habari
hii ichapishwe na mwito utolewe kwa
wananchi wengine wafuate mfano
huu... [And you Mr. Inspector don't
forget to inform the Baraza newspaper so
that this news item can be published and
the call can be put out to the other
citizens so that they can follow this
example]

The criminals are put in jail together; there Musa, the one-time driver for the gang, reinforces the story's core proverb with this reflection:

"Kumbe, yule alikuwa ni kachero;
tulimwamini sana kumbe ni kweli, siku za
mwizi ni arobaini," alisema Musa huku
machozi yakimtoka. [Wow, that guy was a
detective; we trusted him very much wow
it's true, the days of the thief are
forty," said Musa while tears were
coming out of him.]

They are sentenced to five years in jail, plus twelve lashes. After they are released, they go into business together, and name their company after Omar, in gratitude for the fact that he put them on the straight and narrow.

So, in addition to the message about the inevitable fate of the gangster, there is here also a strong narrative emphasis on citizen cooperation with the police, taken to an extreme in this story where a citizen temporarily becomes an undercover agent. This theme of cooperation recurs in Mwagojo's "Lemba la Ukoka," where the villain's female employee Kadzo, quoted previously, tells Harry Kidzili everything he needs to know to solve the crimes involved. In "Lemba," as here in "Ujanja," there is an overt didactic commentary on the cooperation theme after the episode has been depicted narratively.

Overt mention of Baraza in "Ujanja" is also interesting. In "Mkamia Maji," casual (and therefore more intriguing than a graphic highlighting) reference is made to the leisure reading habit, when Mohamed offers the use of his home library to his friend Athumani. Within the narrative, the reader sees characters who also are readers of narrative, presumably fiction (Mohamed says "vitabu vya hadithi" [books of stories]). Reading has become a narrative topic. In "Ujanja," the narrative's real-world medium or outlet is incorporated into the story itself. The effect is a blurring, for artistic purposes, of the line

between fiction and news reporting. In the world of the story, Omar's exploits are news, and deserve to be reported in Baraza; in the real world, as the reader experiences a fictional "news story" that includes a sermon on cooperating with the police, a way of reading fiction as a real-world truth is proposed, even if it is no more an actual real-world event than, say, a dream is. The text itself offers, by means of this narrative trick of mentioning its medium of distribution, a somewhat subtle argument in favor of the moral-political critical methodology, where the ultimate goal of narrative analysis is the abstraction of socially useful information. Read fictional stories and receive messages about proper conduct, the solutions to problems, of everyday life.

"Ujanja" has an interesting frame, the concept of community or communal well-being. Attention is focused on the suffering city of Mombasa right from the beginning; the city's "sifa" [good name/reputation] is seen to have been damaged by the gang's activity in the passage quoted above; the citizen cooperation angle previously examined certainly stresses communal action; and the story ends with the gang still functioning as a community itself, but now no longer the perverse anti-community it once was, with its own name(s) and relatively detailed leader-follower organization. In the last line, it is seen that the community's punishment "kiliwafanya waache wizi kabisa na

kuwa raia wema kama wengine" [it made them quit thievery completely and become good citizens like the others]. It is also interesting that after the distress of the city in general is presented in the opening sentence of the story, in the second, the author adds that "maisha ya wanafunzi yakiwa pia katika hali ya wasiwasi" [the life of students was also in a state of distress]. The increase in crime is presented as a threat to the young people of the community who are participating in the communal education system and who, for both an extra- and inter-narrative connection, constitute potential future readers.

All three of Mwagojo's stories which preceded "Mbio za Wahalifu," then, even the first, are examples of detective fiction, with a certain consistent development. Public order is disrupted by wrongdoers, who are eventually overcome by both the inherent weakness of the sociopath, and the strength of the communal forces represented primarily by the detective, but also his essential helpers (the elders in "Chombo"; Yunis with her iron bar, and the police who come to the rescue in "Mkamia Maji"; and the inspector and his men at the station who accept Omar's offer to go undercover and help him spring the trap in "Ujanja"). In the first two stories, there is an additional sub-theme examining the social relationships or possibilities of joint action specifically focused on a man and a woman; in the third, more emphasis on larger types of communal organization;

gang on the one hand; on the other a city, the body of students in the city, the justice system (police, courts, jail), a business.

Mwagojo's individual stylistic choice to highlight technology is present in all three. The tape recorder is central in the eponymous "Chombo." In "Mkamia Maji," the telephone is a key item in narrative development; it is the source of Mohamed's narrative task, and (the reader supposes) the means by which the police come to the fight scene. In "Ujanja," after the robbery has been completed, Omar's car-driving skill is noted as he speeds away "bila kujali alama za barabarani" [without caring about road signs] and the gangsters "roho zikiwaendea mbio walifahamu wazi Omar ana ujuzi wa kuendesha motakaa" [souls (hearts) going fast they understood clearly Omar has skill in driving a car].

The presence of features like these in Mwagojo's early works perhaps justifies the perception that there are certain stylistic and thematic writerly concerns which can be specifically connected to him, characteristic of his work from the beginning, perceivable as finally having received full-blown development in "Mbio za Wahalifu." In the remaining longer stories of his from the collection, the serial stories "Simu Kutoka Mombasa" and "Lamba la Ukoka," they are developed even further.

"Simu Kutoka Mombasa" [Phone Call from Mombasa] (54a-e in Appendix 2), which in real time appeared in Baraza about six months after "Mbio za Wahalifu" did, seems to pick up the story action a few weeks after the latter's resolution. Harry Kidozi and his wife Marrieta are now into their second week on vacation in Nairobi, probably the same scheduled vacation which served as a sort of deadline for Harry's solving the Hogan case in "Mbio." This serial is in five installments, though there is a chance that originally it was intended that there be fewer. There is, for instance, no reader's summary to begin chapter three, and the summary used to introduce chapter four is repeated word-for-word for the brief fifth installment. Since the conflict of the narrative is resolved by the end of the fourth part, and the fifth is so short--the equivalent of only a single full-page column--it seems likely that, as was the case with "Mbio za Wahalifu," there were again some problems in the editorial processes of layout and serialization. As for comparative length, "Simu" is about 9200 words long, and "Mbio" is about 8500.

The conflict is essentially that a criminal gang has framed Harry's partner Roy for a murder, with the goal of drawing Harry into the case and then deliberately frustrating him in his efforts to clear his partner. If the plan succeeds, then supposedly within a matter of days Roy will be sentenced and hung without Harry's being able to

help him. From Inspector Khamis' "phone call from Mombasa," Harry learns that Roy was hired by a certain Hadija to pick up "a valuable thing" for the incredible fee of 50,000/- up front and an additional 30,000/- payment on completion; when he goes to pick up the goods, he finds a man named Athumani in his death throes with a knife in his heart. The police arrive on the scene moments later, having been tipped off by someone named Hassan; Roy is caught with the murder weapon in his hand. Harry assumes correctly that the plot involves him somehow and that he himself is being followed in Nairobi. He leaves Marrieta at their hotel and goes out on the street, spots a woman tailing him, and leads her on a wild goose chase to another hotel. There, he first calls his friend Walter, the helpful Posts and Telecommunications worker who appeared in "Mbio za Wahalifu," and asks him to monitor phone traffic between Nairobi, Mombasa, and points in between for any calls involving himself, Roy, Hadija, or Hassan. The conversation with Walter is divided between the end of part one and the opening of part two.

After completing his instructions to Walter, Harry then eludes the woman who's following him, and begins tailing her until she stops outside his hotel to wait for his reappearance. He calls the Nairobi Bureau of Investigation and is put in touch with an Inspector Rukia who already knows Harry's reputation as someone helpful to the Mombasa police; he also reveals that the Nairobi bureau had been

fully aware of Harry's presence: "it's our job to know who enters this city of ours, their occupations, and their reasons for entering the city of Nairobi." Harry arranges with him for the woman to be trailed immediately, while he himself is to come down to the police station. By the time he arrives, Rukia is able to tell Harry that the woman is Roda, someone they'd been suspicious of since she arrived in Nairobi and registered in a hotel next to Harry and Marrieta's under a false name. Harry proposes that he be allowed first to search Roda's room, and then that Marrieta be used as a decoy as she embarks on a return trip to Mombasa: he assumes Roda will follow his wife, he'll follow Roda, and then when Roda's accomplices join to ambush Marrieta, Harry will capture them all with the help of a single borrowed police assistant. With some misgivings as to Harry's ability to do so much, Rukia agrees to the plan, and tells Harry he'll inform Marrieta and have a policewoman, Corporal Joyce, ready to go, along with a telescope and radio Harry has requested. Part two ends with Harry beginning the search of Roda's room and opening a trunk he finds there with his skeleton keys.

Harry discovers the gang's plans in the trunk: a detailed letter of instruction to Roda about the plot to frame Roy and ambush Harry, signed by Hadija. He also finds a pistol, and calls Rukia to ask for some blank rounds to substitute for the live ones; Rukia brings them himself, and

Harry then proposes to him a change of plan based on the details of the letter. It seems that Hadija wants Harry immobilized just to the point where he'll miss Roy's court appearance. Presumably because his life doesn't seem to be threatened, Harry wants to try for more evidence: he'll be with Marrieta in the car, they'll endure the ambush together, and then the trailing police detective will rescue them when the crooks have left. The police will let the gang escape to rejoin their leader in Mombasa. There, Hadija has planned that they will pretend to be members of a family, to give their false testimony to convict and hang Roy, and then to flee to another city before Harry returns, too late to help his partner. Again Rukia agrees, and Harry and Marrieta begin their journey to Mombasa. Harry for the first time in the case experiences some self-doubt. After going about 160 miles, they are flagged down by another gang member, Asha, who pretends to need help, then pulls a pistol on them. She is assisted by Hassan, and then Roda also joins them from her position trailing Harry. In the course of the ambush, Asha gives her gun to Hassan, who slaps Marrieta before she's gagged and drugged by Asha. Harry and Hassan exchange words over this; then Harry manages briefly to overpower him. Harry then attacks and slaps Roda, who fires her ineffective blanks at him, but he is hit over the head with a bottle by Asha, is punched by a recovered

Hassan, and is drugged. The installment ends as he loses consciousness.

Part four opens with Harry regaining consciousness in a Nairobi hospital at 7:45 a.m. on the Monday of Roy's trial. From this point on, the reader is presented with a Harry who is primarily a passive hero-narrator, who functions as a nexus and filter of other characters' actions, as the story's resolution is accomplished. He learns that Joyce had indeed fulfilled her back-up mission and saved him and his wife after they were abandoned, drugged, in the bush; that Marrieta, unbeknownst to him, had been fitted by Inspector Rukia with a remote listening device, and so Hassan, Roda, and Asha's words during the attack are now recorded evidence; and that now that he is awake, the Nairobi party is to fly immediately to Mombasa for the trial of the now-arrested gang. When he arrives in his home town, Harry meets with Walter, and gets the results of phone taps he'd requested at the opening of the story. He is told that Athumani had actually been murdered by Hadija for stealing a gold chain of hers. As soon as Walter had discovered this, he had informed Inspector Khamisi, and so the whole gang had been arrested and incriminating evidence had been recovered from their residences. Then the courtroom events are portrayed as the story is resolved. First, Roy is released. After being indicted for murder, Hadija is remanded separately, and no more is said of her. The trial of

the other gang members begins as the various law-enforcement participants in the case offer testimony. Part four ends as the judge offers the prosecutor a chance to speak before sentence is passed.

The prosecutor makes a brief summary and asks for a strong sentence; then the judge offers the accused a chance to defend themselves. They all deny the charges. The judge then plays Marrieta's tape, which contains the dialogue between Hassan and Harry during the ambush, and it serves as a dramatic contradiction to the three's protestations of innocence. The story closes with Harry, Marrieta, Roy, Joyce, and Rukia heading for a hotel cafe after the trial. Harry and Joyce gradually hang back from the others, banter a bit, then end up in a torrid embrace; they have arranged to meet at 8:00 that night for dancing at the Cave Night Club.

Considering now items exterior to the narrative proper, there were the problems mentioned earlier with the reader's summaries: there was none to introduce part three, and there was the verbatim repetition of the fourth installment's summary at the beginning of a very brief concluding part five. Additionally, although in the story Roy has already been released, the teaser to part four ends with the words: "Roy atanyongwa? Ebu soma sehemu ya mwisho." [Will Roy be hung? Please read the last installment.]

In the layout of this story, the text is subdivided by one or two-word "headlines" only in parts three and four, the two longest sections. In part three, Harry has just described the arrangement of cars--his, Roda's, and Cpl. Joyce's--on the road to Mombasa, and then the title "Msafara" [caravan] introduces the sequence where Harry describes his thoughts as he waits to be ambushed. Among these musings there are both practical concerns about the upcoming ambush, including the line, "Msafara huu wetu sijui utakwenda umbali gani" [This caravan of ours I don't know what kind of distance it'll go], as well as a fantasy about making a movie about his adventure and retiring on the proceeds. The title which leads off the ambush sequence in part three is "makofi" [slaps].

The highlighting caused by these titles inevitably puts emphasis on certain aspects of the narrative segments they head. Labelling the procession of vehicles a caravan is ironic, evoking the image of camels travelling through the desert, travellers who've banded together to face the fortunes of the road (at 160 miles from Nairobi, the place where the ambush takes place would be near the town of Voi, in the relatively arid and sparsely populated area around the Tsavo National Park). The irony comes from the fact that one of the members of the caravan is Roda, who represents both part of the hazard of travel, and at the same time, since the purpose of the expedition is to get the

gang to incriminate itself, an essential element of the caravan's purpose. The other internal headline of part three, "makofi," either creates or makes more obvious the narrative importance of first Marrieta's being slapped by Hassan, and then Harry's retaliation on Roda later.

Part four has three of these segmental headlines. The first, "Radio," leads off a sequence which begins with Rukia revealing to Harry that Marrieta had been carrying the small radio transmitter which had picked up the ambush dialogue, and ends with the pilot of the Nairobi to Mombasa plane arranging radio communication with the control tower at Port Reitz (the airport which serves Mombasa). The next headline, "Port Reitz," follows immediately, and begins the actual radio dialogue (in "technical English"): routine landing information as well as a request that Walter meet the group at the field, followed by the the rest of the narrative events which occur at the Mombasa airport. At the meeting Walter says he has recordings of three incriminating phone calls on "vikasha" [small boxes/containers]--the word Mwagojo uses for recorded tape cassettes instead of "kaseti" as in "Mbio za Wahalifu"--and it is the word "Vikasha" which heads this segment. The cassettes are picked up in the first paragraph of this section, and the scene shifts to the court building and trial, with no further mention of them in this installment. Their crucial appearance in counterpoint to Asha, Roda, and Hassan's testimony does not occur until

the fourth paragraph of part five; again, this may reflect an editorial problem within the serialization process. The three headings in this installment seem to be simply straightforward narrative-sequence labels, less evocative than the two which occur in part three, though these headlines in part four do function to draw attention to the technological elements of the story line they serve to segment.

Turning now to the narrative itself, linguistic features noted in the analysis of "Mbio za Wahalifu" are present in "Simu" as well. There is, for instance, the apparent interchangeability in Mwagojo's usage of the *-na-* and *-a-* present tense forms, the latter also often characterized in 3rd person singular by a prefix *yua-* versus the variant *yua-* offered by Ashton⁸. As in "Mbio," Mwagojo switches to the use of English. Here in "Simu," it is used to depict the pilot-control tower dialogue realistically: "kwa lugha wanayotumia marubani wa ndege" [using the language the airplane pilots use], Harry the narrator says. On the other hand, at the level of lexical borrowing, where English had been used in the first serial story, Mwagojo now calls cassette tapes "vikasha vyenye kanda" [literally, little boxes having thongs (*kanda* now is used to mean recording tape as well)] versus "kaseti za tepu;" and "kaka" [elder brother] in a situation where he might have used "bro" before, as seen in "Mbio."

One of the features of Mwagojo's style, and apparently of other newspaper fiction writers, is the repetition within the narrative, to the point of being conspicuous, of certain fixed words or phrases in characterization or episodic linkages. One example in "Simu" is the phrase "muda mfupi baadaye" [a short time later], which is used, in a manner reminiscent of film editing, to cover a time lapse. This typically occurs in a situation when no narratively-interesting action is taking place, when, for instance, Harry is driving, or waiting for a character to accomplish some action "off camera."

Another linguistic item of interest, though it is not so much a stylistic set-phrase as it is a just a frequently-used lexical convenience, is Mwagojo's use of the word *kina* [associates of] preceding a noun. In this particular story, the noun is always a character's name, and in most of those occurrences, that of a gang-member. It is interesting to track Mwagojo's shifting of focus accomplished by changing the name in the "*kina* phrase"; the most striking is at the very end of part four, where Harry is describing his court testimony, and is talking about the ambush, he chooses to label the attackers "kina Athumani"--they are now named after the gang member they themselves have murdered.

The "cinematic" character of Mwagojo's style was discussed to some extent in the analysis of "Mbio za

Wahalifu," and again here in connection with the set phrase "muda mfupi baadaye." The influence of film on the author's writing seems both fairly readily apparent and crucial to the appreciation of his style. Movies are incorporated into the story itself as aspects of characterization and scene development; recall that Harry in "Mbio" offers to take Walter to a movie as a reward for his help in the Hogan case. At the opening of "Simu Kutoka Mombasa," as Harry the narrator describes his Nairobi vacation, the reader learns that he and his wife Marrieta have gone to the movies that day. Later in the story, making a movie is one of Harry's daydreams:

Mola akinijalia hata nikifaulu katika
mkasa huu, nitatafuta tajiri mmoja
mkubwa anisaidie au tuneme nishirikiane
naye, halafu mkasa huu tuucheze sinema.

Itakuwa kama ukumbusho kwangu, na pia
pesa za kutoka sinema hiyo, nitawacha
kabisa kazi hii ya ukachero. [If God
takes an interest in me so that I
succeed in this "affair" (mkasa), I'll
look for a big rich person to help me or
shall we say I'll partner with him/her,
and then this "case" we might play it
(as) a movie. It'll be like a monument

for me, and also (with) the money from
the movie I'll completely give up this
work of being a detective.] (part three)

In the story, making a movie is just a fantasy, and its function in the story-telling process could be accomplished just as well by employing a different image to produce the desired effect--helping to convey Harry's moment of self-doubt on the road to the ambush--so the focus here is on the fact that making a film is a "natural" enough image that Mwagojo did in fact choose it for this particular narrative purpose. It represents another instance of the author's overt textual reference to another kind of narrative medium, that of film.

In that sense, there is some measure of justification for reading his stories with an eye toward their cinematic qualities. How, for instance, does Mwagojo handle a scene transition? When he routinely inserts a whole phrase like "muda mfupi baadaye" as a sort of punctuation mark, it is easy step from there to visualize it in terms of the editing of a film or video narrative. Film editing both cuts efficiently from action to action, yet inevitably conveys the passage of time as the viewer "reads" the scene-shifts according to the "grammar" learned from previous film experience. That is, jumping from scene to scene is different from ordinary visual experience, something that

has to be learned. That quality also makes it a characteristic feature of the medium and an aspect of its potential for artistry; editing is always noticeable as a "difference" if a "close reading" of a film is undertaken. Transition in a text can be much less noticeable. The fact that Mwagojo takes the trouble from time to time to do something like:

"Muone Inspekta...atupatie ofisi tuongee," namwambia Inspekta Rukia.

Inspekta Rukia atoweka na baada ya muda mfupi yuwarudi. "Ofisi iko tayari nifuateni," asema Inspekta Rukia. Natangulia kumfuata, daktari afuata nyuma yangu na Walter nyuma kabisa. ["See the Inspector...so he can get us an office so we can talk," I tell Inspector Rukia. Inspector Rukia disappears and after a short time he returns. "An office is ready follow me," says Inspector Rukia. I lead off following him, the doctor follows behind me and Walter's in the very back.] (part four; emphasis mine)

demonstrates that signalling a time passage is stylistically worth indicating overtly, in as noticeable a fashion within

the text as a scene-shifting edit would be on film. The assumption here is that the expected textual or writerly narrative scene-shift could be simply: "Rukia left and returned," with no attention to time passage. In addition, and conveniently in this same quote, the order in which the characters leave the room is carefully depicted, and this seems to be more cinematic, or at any rate visual-image oriented, than is the presumed readerly expectation of such scene-setting in a printed story. Certainly nothing in the nature of the print medium forces it; given the author's choice to depict the action at all, a simple "and we followed him out" would suffice. In a film, however, with the depiction of the same "exeunt characters" type of action, the order of their departure would naturally be apparent as part of the available visual information. So Mwagojo's concentration on the visual here and elsewhere lends an element of the stage or screen direction in a script to his narrative style.

The analysis of "Mbio za Wahalifu" had also revealed Mwagojo's apparent writerly enjoyment of presenting the workings of technology in methodical detail, and "Simu Kutoka Mombasa" contains similar material. However, the repetitions of procedural details even in frequently-occurring images, for instance the repeated portrayal of the step-by-step process of making or answering a telephone call, or of driving a car, two actions that occur over and

over again through the story, goes beyond an already-satisfied narrative concern with verisimilitude in depicting technology. Reading these repetitions as "script directions" in a visually-oriented style of print narration might help to explain their presence.

Concerning point of view, as a Harry Kidozi story, "Simu" is once again the detective's first-person report on a story that seems to be narrated more from an as-it-happens perspective than from a temporal remove that might, for instance, generate the readerly expectation of more self-reflection or hindsight analysis on the part of the hero. As with "Mbio," the mechanism of this immediacy is the use of present rather than past tense for most of the narration. Unlike "Mbio," in this story there is only one instance of direct address to the reader, and none of a first-person plural point of view. In the previously-quoted passage where Harry's movie-making fantasy is portrayed to its happy ending at home with wife and children, the next sentences address the reader:

Una habari wewe? Wakati ule wa kesi ya
Hogan nilikuambia kuwa mtoto wetu wa
tatu yuko njiani. Alifika. Marrieta
alinizalia mtoto wa kike. Tulimwacha na
yaya wetu huko Pwani. [Do you have the
news? During the time of the Hogan case

I told you that our third child was on
the way. She arrived. Marrieta bore me
a daughter. We left her with our nanny
at the Coast.]

Beyond bringing the reader more consciously into the story-telling process, the device serves to make a link with the preceding serial. The reader being addressed now is a member of a sort of "tradition": the audience for Harry Kidozi stories. Also, here Mwagojo is careful to give the child some presence as a character in the action, in that she's accounted for in terms of the current story line.

Characterization and scene-setting offer several developments beyond those of "Mbio." Harry Kidozi himself is seen to be more ordinary, if not more vulnerable, in his dual capacity as a figure of private and public character. That is, in general, Mwagojo has been seen to be interested in portraying and exploring his protagonists on the one hand as individuals--mostly by looking at males in their sexual relationships, some of which entail accompanying nuclear family relationships, whose internal dynamics in turn are subject to scrutiny--and on the other hand, as members of groups. Examples of the latter are such communal organizations as the family unit in its relation to society; or the law enforcement apparatus (including the protagonist's detective agency, and government bureaucracy

like Posts and Telecommunications) as an alignment of social groups fighting another social group, the criminal gang.

As an individual, Harry's investigative speed and skill at the beginning of the narrative are tempered by his feelings of self-doubt on the road to the ambush, and by his being overcome in the physical struggle that follows. As he moves on the case, in spite of his stated worry for Roy, three times he describes his emotional state in terms of happiness, the sheer joy of being a good detective; but this is ultimately countered on the road with these thoughts:

...natambua kwamba nimefanya kosa
kubwa....Kosa langu ni kuwa nimechukulia
kila kitu rahisi....Sasa najuta kwa nini
nisimwambie Rukia aongeze askari.
Nilifanya kosa kujiamini zaidi wakati
maisha ya Roy yamo hatarini. Sidhani
kama tutafaulu na sijui Joyce ni hodari
kiasi gani. [I realize I've made a big
mistake....My mistake is that I've taken
everything easy....Now I regret not
asking Rukia to add more police
officers. I made the mistake of
trusting in myself too much while Roy's
life is in danger. I don't know whether

we'll succeed and I don't know how
skillful Joyce is.] (part three)

In Harry's personal relationships, his devotion to Marrieta and the children gets significant emphasis in the opening sequences in their bedroom and then in the dining room at the hotel, and later in the story as he daydreams on the road. While at the end of the story he is again headed for an extra-marital sexual affair as a sort of reward, this time it comes off almost as an afterthought, and also involves a policewoman--a fellow group member. In "Mbilo," Harry's sexual partner was a cooperative barmaid, part of whose motivation is the fact that she's received one of Harry's generous monetary tips.

As a member of a group, the law enforcement apparatus, Harry finds himself more of a team player in the plotting of this story than in the preceding one. Other members of the team are being allowed as characters to take their own initiative on several narratively crucial decisions: Marrieta working with Rukia, and Walter with Khamis, develop evidence that is as important as that which Harry produces, and which ultimately gets more narrative emphasis than his.

The picture of Marrieta as a person is developed a bit more in this story, over and above the fact that she's a central player in the action of the narrative. In "Mbilo," she came off as something of a whiner, who reacted to

Harry's work almost entirely from the angle that it was a disruption of their marital or familial life, rather than seeing that it was an essential part of her husband's personality, not to mention a source of their livelihood. In the opening scenes, Harry describes a very pleasant preceding two weeks of vacation in Nairobi with "bibu yangu mpendwa" [my beloved wife], tells of the day spent at the movies and shopping for the children back in Mombasa, and begins the story proper with their discussion of what to do that evening. The scene ends with their love play: "Twapitisha wakati kwa kutekenyana na kukimibizana mbio kama watoto, kupeana busu na kufinyana" [We pass the time tickling each other, chasing each other like kids, giving each other kisses, and squeezing each other]. Then the action shifts--after a Mwagojo/Harry "signature," the notation of what time it is--to the hotel dining room. There Marrieta wonders how Roy is doing, and suggests Harry give him a vacation upon their return. Harry agrees, then reports:

Hii ni mara ya kwanza kabisa kwa bibu yangu kuzungumza na mimi juu ya kazi yangu. Hii ni dalili kuwa safari hii ya Nairobi imemfurahisha sana. [This is the very first time for my wife to have a conversation with me about my work.

This is a sign that this trip to Nairobi has made her very happy.]

In "Mbui," Marrieta had said that she and Harry hadn't gone out to enjoy each other's company together since they'd been married, so the implication of that remembered element, along with the vacation portrayal and Harry's realization quoted above, is that the two characters have at this point accomplished a reconciliation of home and business life. At this point, in the opening of the story, the accommodation takes narrative form through Marrieta's words of concern about Harry's partner Roy, which in turn creates a prefiguring of the story conflict itself, and also her own important role in its resolution.

The story's conflict revolves around a vendetta against Harry Kidozi, but the criminals as characters don't reveal much motivation in proportion to the elaborate nature of the plan ultimately directed at him, evident in the title of Hadija's letter to Roda: "Maelezo kwa Roda juu ya ujambazi wa kumuangamiza Harry Kidozi, kachero maarufu wa kuajiriwa mjini Mombasa" [instructions for Roda concerning the gangster action of utterly destroying Harry Kidozi, famous detective for hire in the city of Mombasa]. In Hassan's speech during the ambush, by way of motive he tells Harry, "Siku nyingi umejigamba kuwa kachero hodari umetuzumbua sana. Ukatuzuilia riziki zetu. Hivyo hili ni funzo kwako."

[For a long time you've boasted of being a skillful detective and you've caused us a lot of trouble. And you've denied us our daily bread. So this is a lesson to you.] Mwagojo never does directly reveal the motivation of the gang's leader, Hadija.

Scene-setting is a bit different in "Simu" from that of "Mbio" in that, while Mwagojo continues with a concern for precision in describing the location of story action which is almost as great as that which he has for tracking narrative time, since much of the action in this story takes place in Nairobi, and on the highway from there to, Mombasa, there aren't any street-by-street itineraries that were such a salient feature of the first serial. There is still the wealth of pictorial detail in individual scene-setting, but of a different nature. Contrasting the narrative mapping of Mombasa in "Mbio" with the description of Harry's handling of Roda's attempt to tail him in "Simu," an episode which is set in Nairobi, but which as a scene is just a generic picture of city streets, a hotel, and a bus stop, is analogous to looking at a movie shot "on location" as opposed to a sequence filmed on a set at a movie studio.

As far as the plotting of the action of the narrative is concerned, the premise that Roy is in danger is extremely weak. In the elaboration of the conflict of the story, the source of suspense conveyed by means of Mwagojo's apparently characteristic stylistic feature of "deadline pressure" is

the fact that when Harry gets his call from Mombasa on a Thursday night, Inspector Khamis gives him until 10:00 a.m. the following Monday to clear his parter. At that time, the case is to begin and will go ahead with the false testimony of the conspirators; presumably Roy will then be immediately found guilty and summarily executed. The gangsters also operate according to this timetable, as Hadija's instruction sheet and Hassan's ambush-site speech reiterate; after all, Harry is to be out of commission for only a matter of hours beyond the opening of the trial. But even the story itself, in the resolution, contains material which makes clear the implausibility of this premise. That is, after the culprits have been tried and sentenced, they are told that they themselves have fourteen days to appeal.

At any rate, the story is plotted out with the bulk of the action on a straight cause-effect line that is appropriate to or expected of the kind of plain conflict-resolution scheme characteristic of detective thrillers. Story events revealed achronologically in the plotting may be divided between the expected--concealments forced by the requirements of the subgenre, and the unexpected--concealments particular to the individual story. The details of Hadija's planning and executing of Roy's frame-up, which chronologically would occur first in the story-line, are not completely revealed until part four as Walter and Khamis share their investigative news with Harry;

the fact that when Harry gets his call from Mombasa on a Thursday night, Inspector Khamis gives him until 10:00 a.m. the following Monday to clear his partner. At that time, the case is to begin and will go ahead with the false testimony of the conspirators; presumably Roy will then be immediately found guilty and summarily executed. The gangsters also operate according to this timetable, as Hadija's instruction sheet and Hassan's ambush-site speech reiterate; after all, Harry is to be out of commission for only a matter of hours beyond the opening of the trial. But even the story itself, in the resolution, contains material which makes clear the implausibility of this premise. That is, after the culprits have been tried and sentenced, they are told that they themselves have fourteen days to appeal.

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but both for the sake of suspense and to preserve the illusion produced by this particular story's point of view, such a concealment is entirely expected at the generic level. An unexpected plot development is the revelation, during the post-ambush Nairobi hospital scene, and with additional details during the trial, that Marrieta had been fitted by Rukia and Joyce with a microtransmitter in the heel of her shoe before she left for Mombasa with Harry. This concealment again is consistent with the generic demands of suspense, as well as with the choice of Harry's type of contemporaneous narration; but at the same time it seems more character-specific to Marrieta in terms of the narrative force this image can have within this particular story.

Although the specifics of the conflict elaboration, the false deadline, might leave the reader unsatisfied, within the plotline the detective hero is still confronted with the need to save his partner and bring the real crooks to justice. Harry begins this effort very adeptly and cockily, but as the narrative develops, he begins to doubt himself, and his expertise does not save him from being captured and drugged. Rukia, Joyce, Walter, and Khamisi are the ones who act for the remainder of the narrative to resolve the case. Looked at in more abstract terms, Mwagojo is once again exploring the theme of individualistic versus group action.

This theme has already been seen in Mwagojo's earlier works. It is, of course, additional to the author's interest in elaborating artistically on the notion of criminal doom in the face of the morally and technologically superior forces of social order. But even the exploration of the theme of the gangster's fate ultimately also sheds light on the nature of contemporary social groupings, in the very process of portraying these groups in confrontation. So in addition to the quality of the storytelling to be found in the plots which Mwagojo offers in his detective narratives, an important part of the appeal of his stories also comes from his handling of the expectations of the subgenre as to the depiction of the opposing forces of social order and of criminality.

The detective story, by means of its characterization of individual actors in that struggle, inevitably sets these forces into familiar, understandable social structures: lovers, family members, friends, and partners in work or crime are some examples. The detective hero, no matter how much he or she might be portrayed as an individualist and social outsider in fulfillment of the generic stereotype, is ultimately involved in the restoration of social order, as such is identifiable as to the social groupings and organizations to which he or she belongs. In the tradition the element of individualism in the character of the detective hero is very important and demands attention in

the reading enterprise, but his or her identity with a group can also be explored profitably. Mwagojo makes Harry Kidozi a very strong individual, but he also seems concerned with his integration into society as a husband, parent, friend, business partner, and associate of the law enforcement establishment.

The story as plotted basically shows the forces of social order struggling with and triumphing over a criminal gang, and focuses at times on the role of the leader of each group, Harry and Hadija respectively, as heads of smaller groupings: families and marriages. Beyond the simple but essential message that evil is defeated once again and is always doomed, the group-patterning attached to these two leaders helps give structure to the plot's development, and thereby adds to the artistic appeal of the story.

Considering the situation of the detective first, narrative tension is accomplished by Harry's having the lines between his marriage relationship with Marrieta blur into those of his investigation-business partnership with Roy, as well his cooperative work with the law enforcement establishment. The story opens with an intimate picture of Harry and Marrieta in a nuclear family unit, as friends and lovers, and then as devoted parents. It is broadened as Marrieta figuratively draws Roy into their group with her dinner conversation; her concern for Roy is expressed in personal rather than professional terms--she is still in

transition to becoming Harry's business partner. In the same scene, Inspector Khamisi is added to the group as his call interrupts Harry and Marrieta's former conversation with the news of Roy's frame-up. In the process, Khamisi's personal ties with both Harry and Roy are acknowledged as Khamisi finishes his call: "Nimekupa muda huo kwa vile nyinyi muashirikiana sana na sisi." [I have given you that period (i.e. till 10:00 a.m. the following Monday) because of how you (pl.) work in association with us very much] (part one).

Later, in planning the attack on the gang, Harry himself proposes that Marrieta take on a role which goes beyond their relationship as lovers and parents. His first plan actually has her acting as a lone decoy; eventually he does still have her facing danger with him side-by-side. Even so, it is not a complete acceptance of her as an investigative partner; at this stage Harry thinks Marrieta doesn't know that she is "professionally" involved as well. "...sikuona ni jambo la busara kumueleza yote niliyogunda juu ya mkasa huu wa Roy. Hajui kuwa hivi sasa tuko mstari na maisha yetu yamo hatarini. [I didn't feel it's a proper thing to explain everything I discovered about this case to Roy's to her. She doesn't know that pretty soon we're in a trap and our lives are in danger.] (part three). Only when Harry is informed by Rukia that on his own initiative, and with the qualification that "mimi ni Inspekta wa polisi"

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sikurewa cheo hiki bure" [It's a police inspector and was given this rank for nothing] (part four), Marrieta had been fitted with the microphone concealed in her shoe heel. Though it is not explicitly stated, the assumption is that her active cooperation in carrying a transmitter of this type would be needed, and that that would entail having some personal awareness of the nature of her participation in the scheme, and of the danger it would involve.

As Rukia reveals his secret collaboration with Marrieta to Harry, he tells him "...nilimtuma Joyce kumleta bibi yako hapa. Tulimpatia radio..." [I sent Joyce to bring your wife here. We got her the radio], so Rukia and Joyce are seen to work as a team, along with his own wife Marrieta, to deceive Harry. The parallels between the roles of these four characters, two male-female pairs, are interesting in that perhaps Rukia and Joyce can be seen as another "marriage." The identification process then leads to an examination of roles in both professional and sexual terms. There is not a situation of complete symmetry, however, for there is no suggestion of a sexual relationship between the inspector and the corporal. Rukia and Joyce are the model of the exclusively professional male-female team, a type of association which is only one facet of Harry's developing marital relationship, and a limited one--something he as narrative voice has said is new to his partnership with Marrieta. The focus is on Harry as he tries to work out how

to relate to a woman both professionally and personally-- including sexually. Mwagojo is explicit enough in the opening of the story to demonstrate Harry and Marrieta's mutually satisfying sexual relationship; it is their collaboration as detectives as well as lovers which must be resolved, and which is explored in the story through Harry's changing perception of Corporal Joyce. He must first undergo initial doubts of her professional abilities, and after that process is resolved in her favor, he approaches her as a potential lover. Her acceptance of him at the sexual level then completes their reverse recapitulation of the Harry-and-Marrieta relationship.

It might be evident from this that a key narrative element in the exploration of the themes of individual and group action is the mechanism of deception in the plot's elaboration: concealment, disguise, pretense, visual and audio spying and secret recording, false testimony in a court of law. In this story, these are the devices by which a certain individual or group strives, narratively speaking, to produce conflict or achieve resolution. By tracing this mechanism in the structuring of the story, the particular flavor of this narrative can be tasted. In terms of structure or narrative patterning of events, it is interesting, for instance, to contemplate the opposition of Harry and Marrieta's previously cited actions as they also fall into the categories of pro- and anti-marriage, cou-

concealment of knowledge of the situation from each other as violations, in addition to the more obvious adultery on Harry's part at the finale.

Since the story ends with this "rebellious" act of Harry's, the narrative chronicle of the changes in his marriage with Marrieta is thus put into counterpoint with the dynamics of the personal relationships within the larger law-enforcement team that are seen in the course of the narrative. In the latter, Harry is an outsider who is gradually reintegrated. In his marriage, he starts monogamously and ends up in violation of the social rules of the marriage institution. This is mitigated to some extent by the suggestion, hinted at above, that Harry's prospective adultery is part of a learning process he must undergo, with Joyce as both proven professional associate and lover standing as a surrogate for Marrieta, who had also played both of these roles in the story.

In another marital-familial parallel, and in a grouping which by nature operates deceptively, there is Hadija's gang. Following the plan detailed in the instruction sheet Hadija had prepared for Koda, an element of the false testimony which the gang was to present in court involved representing themselves as a family: "Hassan ... ata-jijulisha kama bwana yangu, wewe Roda...u dada yangu na Hassan ni shemegio." [Hassan will introduce himself as my husband, and you Roda are my sister and Hassan is your

brother-in-law] (part three). Incidentally, Mwangojo consistently uses shemegi instead of shemeji for "in-law." For some reason, Asha is not mentioned in this pseudo-family.

As with the detective's marriage, this group, the criminal gang, also manifests internal conflicts. Of course the biggest "disjunction" within this pseudo-family is Athumani's theft of Hadija's gold chain, which ends up with her murdering him. One of Walter's phone intercepts reveals that Hadija finds it necessary to use the deed as a threat in order to preserve order and cohesiveness within the group: "...aliamuru Roda afuate maelezo yake sawa. Alionywa kuwa asipotii amri atawawa (sic) kama Athumani" [she ordered Roda to follow her instructions correctly. She was warned that if she didn't obey the orders she'd be killed like Athumani] (part four). Also, in her speech begging mercy from the court, Roda says she is two months pregnant. With only this information, it is left to the reader to speculate on her marital status, and on the identity of the father (maybe Athumani?); in any case, this introduction of parenthood into the gang's "family" is in sharp contrast with the image of Harry and Roda as loving parents.

Beyond the marital-familial grouping, the detective also has his arrangement with Walter, who in "Mbio" was portrayed not only as a business associate, but also as

friend with whom Harry would spend leisure time. However, here in "Simu," as soon as he generates important evidence in the case, Walter brings Inspector Khamisi and the police force into the action, rather than saving it for Harry as might be expected both from their collaboration in "Mbio," and the fact that he is under personal contract to the private detective. Inspector Khamisi then goes on to pursue his own independent resolution of affairs as the detective lies drugged in a Nairobi hospital. Harry actually has to track Khamisi down in order to begin the process of learning his associate's role in the resolution of the case. He calls him at his office first, and finds that Khamisi is not there--he is at court, on their case, and must be called there. After finally getting Khamisi's report and learning that he himself must come down to testify, Harry tells Khamisi that Rukia and Dr. Martin are also with him and could offer valuable testimony, but the inspector replies that he already knows--the Nairobi police had called and told him. Incidentally, when Harry makes his call to Khamisi's office, it is the first and only time in a Mwangojo story where a telephoning doesn't go smoothly: "Huko simu yanguruma kwa muda bila jawabu lolote. Baada ya dakika tatu sauti yajibu..." [There (at Khamisi's office) the phone rings for a while without any answer at all. After three minutes a voice answers] (part four; emphasis mine). Given the contrast with Mwangojo's typical portrayal of the

ubiquitous phone call, this image which is in sharp contrast to the norm serves to emphasize Harry's isolation from the group prior to undertaking the process of being reintegrated. This he accomplishes first through listening to the reports of his team members and learning how they have made use of his groundwork, and then finally through giving his own testimony in court as the last in the series of witnesses who are all members of the group that battled Hadija's gang.

The vulnerability of Harry Kidozi in "Simu Kutoka Mombasa" not only seems consistent with developments in "Mbio za Wahalifu," but is even reminiscent of the other Mwagojo detective, Mohamed, the hero of "Mkamia Maji Hayanywi." In the latter story, at its climax, the detective was being bested in a fistfight with the anonymous villain, and had to be saved by his client, Yunis, and her iron bar. As for Harry Kidozi in "Mbio," he appeared to be invincible and far superior to his police competitors, until the end, when the villains Anson and Andrew collaborated to that you'd be able to fight with Hassan and company] (part four); interestingly, these words echo those of Hassan himself in the ambush scene: "Siku nyingi umejigamba kuwa kachero hodari..." [For a long time you've boasted of being a skilled detective...] (part 3). The message is reinforced as Harry gradually learns of all the measures that have been taken independently of him in the resolution of the case by

the other members of his group of fellow-enforcers of social order.

Another element of structure which has hitherto been neglected in this analysis is evident in Mwagojo's thematic examination of the power of the word, as manifested in both oral (including tape recording) and written storage and communication of information. Where structure comes in is in the tendency of this author and others to use proverbial-type discourse as a means of organizing story material, whether character developments or plot movements. This aspect was not introduced in the preceding linguistic section of the analysis because the two proverbs used in this particular story are both translations of English sayings, rather than citations from Swahili oral tradition. Of course, the fact that Mwagojo does use these sayings in the same way as he and others employ traditional proverbs to organize narrative discourse is a highly interesting matter of language-use, of borrowing and adaptation.

The first saying occurs during the meeting between Harry and Inspector Rukia, before the detective has searched Roda's room and learned about the ambush. Not yet knowing the specifics of the danger he faces or its personal nature, Harry first proposes that Marrieta will act as a decoy, and he will follow with a single police assistant and then attack the gang as soon as they ambush his wife. Rukia is concerned: "Unafikiri utafaulu? Si afadhali nikupatie

askari zaidi?" [Do you think you'll succeed? Wouldn't it be better if I got you some more police officers?] (part two). The proverb comes in Harry's response:

"Wajua kupika?" "Tena sana." "Na wahenga walisemaje juu ya upishi?" "Eti wapishi wengi huharibu mchuzi."

"Fahamu hivyo. Askari mmoja na radio ndogo vitatosha, hatutaki kuharibu mchuzi." "Nakuelewa." [Do you know how to cook? Again yes indeed. And what did the elders say about cookery? Well, too many cooks spoil the broth. Think about it that way. One cop and a small radio will be enough, we don't want to spoil the broth. I understand you.]

The relevance of this saying to the preceding discussion of the theme of solitary, individualistic action versus a cooperative group effort is that the wisdom of the oral tradition is cited as reinforcement of Harry's independent approach: rather than simply quoting it, the saying is introduced as "what the elders (wahenga) said." With all the narrative events that exemplify one course or the other, with all the character reflections on which course of action, individual or group, is the best, the solitary heroic side of the debate ends up being illustrated by the

reference to proverbial information. Ironically, the kind of information storage and retrieval mechanism represented by the proverb or other type of aphorism depends on a commonality of experience as well as a communal effort to keep the wisdom derived therefrom in circulation.

The other saying used in "Simu" first appears in the ambush scene where Harry and Hassan exchange words. It is replayed as secretly recorded evidence in the courtroom, and is referred to again in the closing sentences of the story. While Asha gets ready to drug Harry, Hassan tells him the gang's plans. Harry responds: "Kumbuka kuwa uhalifu haulipi cho chote." "Huo ni msemu, sharti uutilize," asema Asha.... [Remember that crime doesn't pay at all. That's a saying, you have to make it come to pass, says Asha] (part three). By saying kumbuka [remember], Harry conjures a known, accessible body of traditional communal wisdom; Asha's rejoinder is an interesting, analytically significant commentary on its employment.

In the courtroom, after first giving the defendants their say and hearing them then deny their crimes in the face of the overwhelming evidence against them presented by the series of witnesses for the prosecution, the judge replays Marrieta's secret tape recording from the ambush. He begins at the previously-quoted part where Hassan talks about the gang's motivation behind the attack on the detective: "umejigamba kuwa kachero hodari" [you've boasted

about being an able detective], and cuts it off at the end of Asha's comment. Then the judge adds his commentary: "Basi msemu umeshatimizwa na kuthibitishwa kuwa uhalifu haulipi chochote." [So the saying has been fulfilled and proved that crime doesn't pay at all] (part five). The scene is reminiscent of Mwagojo's first short story examined here, "Chombo cha Kushika Maneno." The tape-recordings featured in these two stories are used more as devices to shame than as essential evidence to prove a case. In both of them, guilt has already been established; public self-incrimination by means of the secretly-gathered words of the guilty is part of sanction by the social group.

In the closing scene of the story, where the saying again is cited, Harry congratulates Joyce on her professional skill, then proposes they go dancing at the Cave Night Club "niane ujuzi wako. Katika rumba kama ni sawa na wa kazi" [so that I can see your ability. In the rumba if it's equal to that of work]. Her answer begins the vivid concluding scene:

"Hapo utanichoka Harry" aniambia na kutabasamu. Sote twasimama na kuangaliana. Kwa ghafula twakumbatana na kupeanza (sic) nyama za ulimi. Mikono yangu yakishika kisogo chake na kwa vile changu kina jeraha. Mikono

yake aizungusha katika kiuno changu na kunipapasapapasa hadi mabegani. "Kweli mambo yakiwa hivi huko Cave, nitakuchoka. Ushanithibitishia kina Asha kuwa uhalifu haulipi chochote wala sio msemu tu kama walivyofikiria" namwambia Joyce baada ya kupeana busu. ['There you'll get worn out by me Harry' she tells me and smiles. We both stop and look at each other. Suddenly we embrace and give each other 'meats of the tongue.' My hands hold the nape of her neck and because of how mine has a wound. Her hands she wraps them around my waist and caresses me to the shoulders. 'Really if things are like this at the Cave I will get worn out by you. You've already proven for me to Asha and company that crime doesn't pay a bit and that it's not just a saying as they thought about it,' I tell Joyce after giving each other kisses.] (part five)

There are several resonances within this passage. There is the exchange of the meaningful glance--which may be a

cinematic element, a textual version of the "reaction shot" where the camera's attention alternates between two actors to capture their facial expressions; in any case, as mentioned in the analysis of "Mbio," this is a recurring feature of Mwagojo's narrative style. The mention of Harry's wound, on the kisogo [nape of the neck/back of the head], which is in the same spot as his wound in "Mbio," evokes the memory of that preceding narrative.

This passage is a mixture of the physical and the abstract, and the mention of the wound is also one more item, along with the kisses and caresses, that goes into the construction of an undercurrent of body imagery in this scene. It also recalls the ambush scene, which was also a reasonably elegantly structured combination of physical and abstract imagery that could be examined in more depth: plotting out the choreography of the various bodily assaults which occur in that scene, and matching them to their characters, who in turn represent various social organizational units already noted to be structurally significant in this analysis. Returning to the theme of the power of the word, as portrayed in the concluding scene here: this is another incidence, a most intense one, of the physical corroborating the verbal, the word made flesh, so to speak.

Asha had thrown out the challenge to -timiza [fulfill] the saying that "crime doesn't pay." The judge uses the

same word as he indicates resolution, along with the evocative -thibitisha (prove). Harry uses the benefactive extension of the latter verb in the concluding lines of the story. It is possible then to visualize an abstract level to the narrative, a verbal conflict-resolution line running through it which is woven into the imagery of physical confrontation. The challenge-proof process seen in the use of -timiza is one example; another is the use by both the hero Rukia and villain Hassan of the same word, umejigamba [you have boasted], as they criticize the detective hero. To the extent that he has boasted--whether because of overconfidence or because he wants to work independently--Harry himself has contributed a challenge. It gets both a verbal and physical response in the development of the narrative. Harry and company find themselves, in a sense, battling a structure of words. While the gang has actually murdered someone, this crime is not the focus of the narrative conflict. The corpse is a device which enables the gang to construct an elaborate verbal crime, the frame-up of Roy. If all goes according to their plan, the law--another pool of communal wisdom which is primarily verbal--will be perverted, its power will be turned to the execution of Harry's partner. The hero will be put out of action in such a way as to just miss his chance to save his friend--with words--in a court of law. Hadija describes the consequences of this when, in the

heading to her instructions to Roda, she uses the word kumuangamiza [to utterly destroy him] in reference to Harry. Even within the scene, there is another brief structure of challenge-proof which is along these lines of combining the verbal with the physical: the use of utanichoka/nitakuchoka [you will tire of me/I will tire of you] as a frame is a very physically evocative image.

Proverbial wisdom in a sense purports to predict accurately, or to guide correctly, action which has yet to take place. It could be the actions and events of everyday life, or it could be narrative reality. as it is with writers like Mwagojo who use proverbial discourse as structural foci. Not that the use of fixed, traditional literary figures like proverbs necessarily entails developing and resolving a narrative in a consequently rigid fashion. It is rather a situation where, once quoted, the communal experiences and beliefs that have clustered around such usages are evoked. Definite expectations are raised, and must therefore either be corroborated, or else paid homage in their violation. The author has already undertaken the task of creating a world and its characters out of words, and injecting proverbial material into narrative is a way of adding this image-power of concentrated experience and belief. Presumably, the desired result of this strategy, in combination with all other literary artistry the writer employs, is that the story then

"sio msemu tu" [is not just a saying]; ideally, it has some kind of reality through persistence of existence in the minds of readers, and some kind of power in their everyday lives.

The rather detailed examination of this first serial of Mwagojo's to follow "Mbizi za Wahalifu" was intended both to corroborate the analysis of the preceding chapter, and to demonstrate the similarities, whether in style or in thematic exploration, between "Simu Kutoka Mombasa" and all the author's earlier stories. A similar exhaustive accounting of the reading of the remaining story to be considered here, "Lemba la Ukoka," though it might produce even more interesting analytical musings, is nevertheless not necessary for the purposes of reinforcing the close-reading methodology already proposed and illustrated. Therefore, in the examination of "Lemba," the analytical emphasis will be more on tracing the author's narrative structuring, with the idea that a reading of this type can demonstrate Mwagojo's expansion on the themes which seem to recur in his stories, and maybe even reveal what seems to represent "development" in his authorial vision.

The title of this story [The Straw Turban] (55a-k in Appendix 2)* seems to be an amplicative¹⁰ version of the expression kilemba cha ukoka. In addition to "turban" and "gratuity" the Johnson dictionary offers a definition of kilemba as follows: "(3) also, fig. reputation, praise,

e.g. alimpiga kilemba cha ukoka [lit. s/he 'hit' him/her turban of straw], he praised him falsely, flattered him, made him think himself an important person, &c." The idiom is found in the Kiswahili Sanifu dictionary under the definition of ukoka: "nyasi zinazotambaa ambazo hupendwa sana na wanyama wacheuao: Vika kilemba cha - (ms) mpa mtu sifa asizostahili." [a creeping type of grass which is enjoyed by ruminant animals: crown with a turban of - (idiom) give a person praises/reputation s/he doesn't deserve]. Shaaban Farsi cites the expression without a reference to the turban's material: "Kuvika kilemba to flatter someone. Wacha kumvisha kilemba na umwambie ukweli. Stop flattering him and tell him the facts."¹¹

These glosses are at a slight variance from Mwagojo's usage. As mentioned previously in the discussion of his story "Ujanja wa Omar Wafanya Wezi Stadi Kunaswa na Polisi," the term was used in reference to the hero's performing undercover work:

...anaweza kuwasaidia polisi kukimaliza kikundi cha uhalifu.

Baada ya kukata shauri alikwenda kituo cha polisi na kumwarifu mkuu wa polisi kuwa yeye ataficha "Lemba la Ukoka," kikundi hicho cha wahalifu kinachowasumbua wananchi. [...he can aid the

police in putting an end to the criminal gang. After deciding he went to the police station and informed the chief of police that he will hide (as) "A Straw Turban," (in) that gang of criminals that was tormenting the citizenry.]

In the serial story under consideration here, the term is used slightly differently, more in the sense of "defraud" and "deceive." Coincidentally, -lemba as a verb carries those very denotations. Rather than making an amplicative, Mwagojo may instead be making a connection between the noun and the verb. In any event, the idiom's repeated use throughout the story gives it a structural significance in the narrative, a matter which will be explored further below.

First, the physical facts: the serial is in eleven parts; they total about 14,450 words, for an average of about 1,300 words per installment. Part ten is by far the longest, at about 2550 words; on the short end, part six is 950, and the final installment only 600. There is a notable layout error in part ten: paragraphs 30 through 44 should actually have appeared between paragraphs 13 and 14. There are no cartoon illustrations, but there is the usual wealth of interesting news and advertising material on the story pages which would affect a reading.

Perhaps only two such items really demand mention here for their direct relevance to the present analysis. The first is a news feature, "Jinsi Siri ya Hariri Iliyotobolewa" [How the Secret of Silk Was Revealed], which appears on the same page as the first installment of "Lemba la Ukoka." Just as part one of "Simu Kutoka Mombasa" happened to be accompanied by an historical narrative (the survey of East Africa starting from the first century), the item accompanying "Lemba" is in the nature of popular history. The story, set 4,500 years in the past, an account of trickery and deception in the acquisition of the raw materials and techniques of the silk-production industry, reads like a summarized oral narrative, though it may be factual. In any case, as a sort of trickster tale, it can be read as a commentary on the fiction it appears with, as a kind of story-within-the-story, even though this opportunity is the result of accident or coincidence. Since the first installment of "Lemba" ends with the hero Harry Kidozi still on his way to his detective agency, at that point the reader has only the title to suggest the nature of the case he will encounter at his office, and which will constitute the conflict of the narrative. The historical tale about stealing the materials and secrets of silk production therefore is a coincidental hint of what is to come in the remaining ten installments of the detective story.

The second accompanying extra-narrative item which could contribute to its reading is an advertisement for Kenindia Assurance Company. Most of its text is in Swahili. This ad is found on the page with part one of "Lemba"; it reappears on three other story pages during the serialization. A check of the preceding years' serial-story pages (back to mid-1975) reveals that neither this nor any other insurance company had ever been advertised before this initial appearance with "Lemba la Ukoka." The relationship of this advertisement to the narrative is the fact that the conflict of the story is a case of insurance fraud.

As with the plot line of "Simu Kutoka Mombasa," very early in the course of his investigation of the insurance scam here in "Lemba la Ukoka," Harry Kidozi comes up with enough evidence to break the case. Mystery and suspense come from the detective's relentless pursuit of a complete picture of all the ingredients of the fraud, and of the exact function performed by certain of its elements. In the narrative, again as an aside to the reader, expounding on the philosophy and technique of detection, Harry says:

Bodi ya motakaa ya Andrew iliyo-
andikishwa yaani bodi la Volvo na lile
Benz lazima vipatikane.

Vikipatikana basi upishi utakuwa
tayari. Ushahidi kaka ni kama upishi,

mchuzi ukikosa chumvi, bizari au kitunguu utakuwaje? Hauliki na hauna ladha. Basi hivyo kwa ushahidi pia ukikosa viungo vyake ni shida mhalifu kuhukumiwa. [The body of Andrew's car which was registered that is of the Volvo and that of the Benz have to be available. If they're available then the cuisine will be ready. Evidence (elder) brother is like cooking, if the sauce is missing the salt, spices or onions how will it turn out? It's inedible and tasteless. So for evidence likewise if it's short of its seasonings, it's hard for a criminal to be brought to justice.] (end of part seven)

The cooking simile applies as much to the story's telling as it does to what is told; Harry's continued pursuit of the essential ingredients of the case pushes the story four "delicious" installments farther, and, within the plot, it results in the discovery of the drug crime.

To fill out the summary of the story: the entire first installment serves to reintroduce the reader to Harry and his family. In part two, the case itself is first

introduced, in the context of the depiction of how Harry's agency has expanded and flourished. The detective also receives his necessary deadline: the insurance company's representative, Ezekiel, says that they will have to pay off the policy in four days' time if Harry doesn't prove the accident is a fraud. In part three, he visits the traffic bureau, headed by Inspector Betty; she gives him the personal history of Andrew--he was a garage mechanic before becoming a rich gentleman farmer--as well as a description of the accident and of the automobile involved in it. Harry goes to the garage where Andrew worked, finds a cooperative receptionist, Lina, working there, and makes a luncheon date with her to obtain more information. Part four has the detective at the motor vehicle registry, where he discovers that the license plate and chassis numbers of the insured Mercedes Benz are actually those registered for a Volvo. Logically, with this information Harry has solved the case, or at any rate now has the crucial piece of evidence that, in effect, relieves the deadline pressure; the rest of the story really only involves tying up loose ends.

In the fifth chapter, Harry meets with Lina, who not only confirms that Andrew had switched car bodies, but had also solicited her for some type of fraud, the exact nature of which he would not describe until she consented to join him in it. She had refused, even though she was his fiancée and he had proposed to finance their wedding and marriage

with the proceeds. Harry visits the accident scene in part six, and in part seven, he goes on from there to the nearby hospital where the wreck's two supposed victims are recuperating. Andrew's passengers had been insured as part of the 500,000/- policy. There at the hospital, Harry asks the doctor to examine a blood sample from some grass he'd obtained at the accident site; it turns out to be that of a chicken. In the discussion which follows concerning the presence of blood as well as certain discrepancies between the police and doctor's reports, the detective eventually gets the doctor to admit that he had been bribed by Andrew to lie to the authorities. The doctor has not spent any of the money, however, and Harry collects it as evidence.

Part eight opens with a group conference with Harry at his office, attended by Ezekiel, Inspector Betty, Inspector Khamisi, and Roy. There the detective reports his progress, and then with the help of Khamisi's personal connections, arranges to visit the bank from which Andrew withdrew the

From the insurance company, Harry then drives to Andrew's farm. There he meets a female servant, Kadzo, who is dissatisfied with her wages and so reveals to the detective that her boss and his accomplices are involved in the drug business as well as fraud. She goes on to cooperate with him in the search of the grounds and shows him where the shell of the Volvo had been thrown in the river. Harry calls in the police, along with a crane and

some divers. The brief final chapter describes the raising of the Volvo body and the official arrest of Andrew. Harry tells Kadzo that his secretary will be out the next day to pay her a reward; she tells Harry to bring it himself, that she has a present of her own to give him--an offer to which he does not respond directly. The story ends with Harry driving home to be with his wife Marietta.

The story is striking just from the fact that the crimes which serve as the source of narrative conflict are both relatively sophisticated in nature, and, except from the point of view of the unfortunate chicken, essentially non-violent. The illegal marijuana business, though it is plausible as presented and enhances the evil of the villain, comes off as more or less an afterthought. If one chooses to follow the botanical signs in the narrative, though, it is possible to make semiotic connections between the "grass" (i.e. cannabis) and other story elements. In any case, it is the fraud, a crime of trickery rather than force, which drives the story. The deception is based partly on visual concealment and/or transformation, but mostly on lies, both written and oral. As in "Simu Kutoka Mombasa," the conflict is basically founded on a structure of false words, though this time no one has to die like Athumani did in "Simu."

In terms of language-use, "Lemba" does not depart much from "Mbio za Wahalifu" and "Simu Kutoka Mombasa" stylistically, except for a somewhat puzzling break from

first-person narration to third-person. This is confined to the first three installments, and occurs in the course of depicting dialogue. Since these shifts all happen in the depiction of conversation, and at an early point in the serialization, their presence results in two conflicting effects. One is to create the sense that the author is still in the process of finding his narrative voice as he embarks on the new story; corollary to that is the impression that the unexpected perspective shifts are simply errors on the part of the writer or his editor(s). The fact that there are thirteen instances spread out over three installments does not rule that possibility out--even more drastic errors of editing and layout can happen, for example the previously-noted misplaced paragraphs in part ten--but it does seem to militate against it. On the other hand, if these shifts were intended, say, experimentally, their effect is to disrupt the illusion of seamless story-telling by suddenly, and only temporarily, removing the hero from his role as narrator. The reader is thereby made conscious of the writerly process, of the artificial nature of the fictional world that was being portrayed by the narrative voice.

Mwagojo's style already seems "distanced" to the extent, discussed earlier, that it could be described as cinematic, or visually-oriented. Paradoxically, Mwagojo chooses first-person narration as his standard voice in the

Harry Kidozi serials, something which could lead to at least the expectation of a highly personalized filtering of fictional reality through an individual consciousness. Harry as hero-narrator does in fact come across as a strong individual personality. But even so, his constant accounting for the visual qualities of his actions--for example, the repeated recounting of the steps he goes through in making a phone call--serves constantly to call attention to him as a sort of actor in a scene who is being artistically manipulated by a director. Here, suddenly depicting him as a third party for a while and then just as unexpectedly returning his first-person narrative voice to him has a similar effect.

Another interesting linguistic feature that contributes to the structuring of "Lamba la Ukoja" is the author's "code-switching" to the use of English in the narrative. Because it is a longer story, it is not surprising that there are a few more occurrences of characters speaking English in this serial than there are in earlier ones. Aside from the sheer number, each of which is inevitably striking in itself as it interrupts the narrative flow, the quality of these usages is such that the logic of the character's motivation for switching seems more evident than was perhaps the case in many of the shifts to English portrayed in the author's earlier stories. The effect in any case is to set up a situation of access to and command

of specialized knowledge, whether learned via the educational system or by participation in international-style urban popular culture. As a result, the character in the story who uses English, the writer who portrays him or her doing so, and the reader who understands the usage, all thereby share in this aura of sophistication.

Any sort of injection of English into the Swahili narrative can appeal at this level. In "Lemba," there is a scattering of now-familiar interjections such as "bro" and "bratha," and there are again occurrences of lexical borrowings from English which might not yet be fully adopted into standard usage. Those items can be accounted for almost entirely in terms of characterization or scene-setting. To the extent that the usages are apt, they lend plausibility and verisimilitude not only to characterization, but even to types of action which presuppose, given the Kenyan setting, a specialized knowledge that would entail a familiarity with English. Mwagojo uses English phrases and sentences in "Lemba" in a variety of such situations, to advance the action of the narrative.

Harry "slips into" English momentarily in the course of successfully deceiving one of the insurance company's secretaries during a phone call (part two). At the end of part three, Harry had tried to get Lina to go to lunch with him and give him information about Andrew. She asks him

he can't wait until tomorrow, and he replies in Swahili that time is money. At the opening of part four, Lina and Harry exchange the following bantering lines in English as they arrange their lunch date: "Bora unilipe wakati wangu...mwaliimu wangu wa Kiingereza alinifunza kuwa [You should pay me for my time...my English teacher taught me that] "Time is Money." "Ok; make it twelve thirty and be punctual as death." (part four; elipsis and emphasis Mwagojo's). Later in part four, Harry discusses the name and nature of the Motor Vehicle Registry in an aside to the reader, to be quoted a bit later; and in the same installment, the registrar's secretary announces Harry's arrival to her boss in English. At the conclusion of installment nine, after Inspector Khamisi's careful outline of the plan to capture Andrew, the inspector ends with the promise to send two policewomen to investigate Andrew's accomplices; Harry's rejoinder, the opening line of part ten, is: "Ok Boy even if you send your grand daughters ninachotaka ni kazi hiyo ifanywe" [...what I want is for that job to be done]. Finally, in the same chapter, as Harry explores the farm, he sees an English-language sign on a storehouse, which reads "Layers Mash Only"; he then discovers that it actually contains the contraband. He reflects:

What does bhang lay? It lays money,
 nice idea" (sic) aliyeandika kibao hicho
 au tuseme yule aliyeamua kuweka bangi
 ndani ya stoo hiyo badala ya chakula cha
 kuku ana wazimu wa baridi sio ule wa
 kupayuka. [...whoever wrote that little
 (sign) board or shall we say whoever
 decided to store bhang in that storage
 shed instead of chicken feed has a cold
 madness (wazimu) not one of blabbing].

This last quotation is an intricate passage. First, an important plot-turn is depicted. Also, the narrator makes an English-language play on words, but then provides the gist of the information in Swahili, to the benefit of any non-readers of English. At the semiotic level, the chicken feed (which is presumably some kind of vegetable or grain) represents another addition to the collection of botanical signs that run through the narrative and contribute to its structure. Finally, the use of the descriptive expression ana wazimu wa baridi sio ule wa kupayuka, in its quality of representing a local metaphor used to describe certain behavior, thereby conjures the whole cluster of traditional beliefs and experiences relating to the word wazimu.¹¹ This image appears in sharp contrast to the "mood" of cultural

values and beliefs evoked by the English which begins the paragraph.

That is, the employment of English in the last citation, and, for that matter, in all the other quotations above, could be said to have created a certain tone of urbanity, of the sophistication characteristic of city life. Story action takes form in modern technological, economic, or social-interactive practices which have developed mainly in the urban setting. In a Swahili story, urban-cultural behavior is sometimes additionally marked as such by this code switching, since English, especially in Kenya, is the language of higher education and of much of mass or popular culture, including especially mass-audience narrative in print, film and video, or dramatic form.

Additional use of English is just one interesting feature of the story-telling process of "Lemba la Ukoka." With eleven chapters, it is as if Mwangi now has the room he needs to spin the type of tale he wants to tell. The result is a fairly fascinating and well-told plot, accompanied by a wealth of descriptive detail, as well as a good amount of characteristic reflection and philosophizing on the part of the hero. These elements are of a piece with the author's earlier Harry Kidozi stories, but are now developed in greater depth. They are not just window-dressing, of course, for in addition to their contribution to the "surface appearance" of the well-told

story, many descriptive and reflective details which contribute to characterization, scene-setting, story action, or point of view also have a function in the underlying structure of the narrative.

Another hint that Mwagojo has taken artistic advantage of space to work with in this longer story is the fact that he manages to nest three short narratives within the main plot line. Recall that there was one such miniature narrative in "Mbio za Wahalifu": the soccer match which Harry and Marrieta attended. However, there was really no brief narrative embedded in "Simu Kutoka Mombasa." Maybe the closest approximation to a parallel subnarrative in "Simu" would be Hadija's plan, detailed in her written instructions to Roda, that the gang would pose as a family, offer false testimony, and then flee to another city.

Narratives-within-narrative can be read as serving a diachronic function of advancing the story by describing and commenting on certain plot-turns. They can also acquire a synchronic value insofar as their components are read as signs which can be readily and plausibly linked with the semiotically-read constituents of the main story line. If such a reading is chosen in "Lemba la Ukoka," then the three sub-narratives Mwagojo includes can set off a wave of resonances with a number of elements of description and commentary connected with the main narrative line.

The first embedded narrative in "Lemba" occurs at the point in the story when Harry goes to the Motor Vehicle Registry. At the "diachronic," or cause-effect, string-of-events level, he as narrator wants to explain the nature and function of this particular arm of the government, so as to demonstrate how it will help him obtain a vital piece of evidence. So offers a brief account of a hypothetical fraud, where someone comes to see the reader supposedly trying to raise funds for Harry's funeral; the reader could call the registry to confirm the news of his death. As with the two others in this story, and for that matter the one in "Mbio za Wahalifu," the embedded narrative is presented via direct address to the reader. This gives it an oral narrative touch, and is also reminiscent of the author's earlier stories' explanatory asides concerning various technological wonders and intricate governmental-bureaucratic operations.

As far as advancing the plot, this brief narrative gives the reader a succinct picture of the workings of the bureau. In this way it gives the unsophisticated reader an introduction to the concepts necessary to an understanding of the plot movement which occurs immediately after, which is Harry's visit to and investigation at the registry of motor vehicles. For readers who are already reasonably familiar with the workings of modern bureaucracy, the subnarrative provides an amusing reinforcement of, an acting

out of, the knowledge they already possess. For both types of readers, this embedded story's action prefigures the detective's actual main story-line experience. An expectation as to the nature and outcome of that experience in the registry is built up, and is then immediately fulfilled in the remainder of the action of this fourth chapter of the serial, where Harry's actual visit is portrayed.

This subnarrative can also be looked at in synchronic terms, that is, the reader can perceive identity relationships which can be set up between different plot movements on the basis of some type of underlying similarity between or among them. For example, since the embedded narrative is about fraud attempted and thwarted, it also encapsulates the conflict-resolution process of the entire main story-line as well. The main narrative and the embedded one have obviously different surfaces: the specific scams portrayed are distinctive, and the resolution of the subnarrative's false-death story is made conditional on the swindler's return, unlike that of the main story. A process of abstraction and generalization is therefore assumed in this synchronic type of reading.

However, it is precisely the ability to simultaneously hang onto difference even as similarity is abstractly identified which gives the synchronic reading its power to add to the aesthetic and practical information which can be

discovered in the experience of the narrative. The perception of similarity in narrative image or movement results in the discovery of a pattern of repetition, a rhythm, which at the very least is mnemonic. Consciousness of difference allows the exploration from several different perspectives of what might otherwise be a monotonic message.

The second embedded narrative concerns the history of the rural emergency hospital, where Andrew's accomplices are staying under the care of the doctor who filed the false accident report. After stopping at the site of the fake accident, a dangerous grade descent, Harry relates in direct address to the reader the story of a bad accident at this place where, following pressure by a newspaper, the government has constructed an emergency hospital. This sub-narrative may be a true story; in any case, the newspaper referred to is the Standard, which owned Baraza.

True or fictional, the story serves to demonstrate the power of the word--one of Mwagojo's major thematic concerns, here specifically in the portrayal of the role of the newspaper in disseminating news and opinion with such effectiveness that the community is mobilized and a hospital is built. In this way, the fictional main story--which itself takes form via the newspaper--acquires a claim to a quality of truth about and relevance to everyday life, to the extent that the reader is led to connect the two narratives. Mwagojo had employed a similar strategy in the

resolution of his "Ujanja wa Omar Wafanya Wezi Stadi Kunaswa na Polisi," where he had had the hero request that the fictional case be published in Buraza, along with a request for citizen cooperation with the police. Similarly, in the hospital story, the call for the help of the mashirika ya umma [business companies of the community] in the building of the hospital echoes the earlier story and raises another important theme in Mwagojo's work, the exploration of communal effort.

In the first embedded sub-narrative, the phrase kuli jasho la watu [eat (by means of) the sweat of people (i.e. someone else)] which appears in that passage is used a number of times within "Lemba la Ukoka," and eventually it leads to the third embedded narrative. With each occurrence of the phrase, a synchronic link between images is established. In part five, Lina, one of the detective's informants, talks about rejecting Andrew's request that he join him in the fraud:

"Nikikumbuka onyo tunalopewa kuwa kila mtu ale jasho lake na kuwa njia za akato za kujipatia pesa nyingi kwa mara moja ni hatia nilikataa."

["Remembering the warning we were given that each person should eat (by means of) his/her own sweat and that

short cuts (njia za mkato) to get oneself a lot of money all at once are a crime I refused."]

Harry's following reply to Lina's noble words is highly reminiscent of the congratulatory speech given by the police inspector in Mwagojo's earlier story, "Ujanja wa Omar." Coincidentally, that was also the same story wherein the author first uses the term lemba la ukoka; in "Ujanja," it was used to label the fake-criminal role Omar plays in order to infiltrate a gang. In any event, Harry makes this response to Lina:

"Kama raia wote wangekuwa kama wewe, basi mwito wa kiongozi wetu wa kuwa lazima tujishinde ndio tuweze kushinda mabaya ungelifaulu sana." ["If all citizens were like you, then the call of our leader that it's necessary that we conquer ourselves and then we might conquer evil would really be successful."]

Note that there is a reference to kiongozi wetu [our leader] and to what is apparently a speech; presumably, this is a reference to the words of some address by President arap Moi during the period when this serial was appearing, a speech

whose content would be familiar to local readers. The kiongozi will be referred to again in connection with the kula jasho expression, in both the continuing conversation between Harry and Lina which is quoted below, and then later in the sub-narrative itself:

"Nasikia Andrew ni tajiri sana."
 "Ndio." Kwa nini awe na tamaa ya pesa nyingi?" "Sijui naweza kusema ni tamaa. Wangapi wana mabibi warembo na wao ndio mashuga dadi wanaharibu watoto wa shule na makarani wa kike afisini?"

Kuwa tajiri sio kuwa huwezi kufanya tamaa na mengine kitu muhimu ni kujishinda na kuhakikisha kuwa ukiwa na tamaa na kitu upate kitu hicho kwa kutoa jasho lako sio kwa njia za mikato, kiongozi wetu hataki mambo hayo." ["I hear Andrew is very rich." "Yes." "Why should he have a desire for lots of money?" "I don't know (if) I can say it's desire. How many (men) have beautiful wives and (yet) they are actually sugar daddies (and) they ruin school children and female secretaries in the office? To be rich is not that

you can't desire other (things) the important thing is to conquer yourself and make sure that if you have desire for something that you get that thing by putting out your own sweat not by short cuts, our leader doesn't want those things."] (part five, emphasis mine)

In her speculations here on Andrew's motivations, Lina has managed to establish a connection between the inexplicability of men with beautiful wives who nevertheless sexually exploit schoolgirls and female secretaries, and rich people who are still so driven by desire for money that they commit crimes. This is a very important connection, having significance for the structure of this story, and thematic implications not only for this narrative but for the other Harry Kidozi stories as well, for it addresses yet another repeated thematic concern, that of sexual behavior. Before following that particular structural thread, however, it is necessary to complete the tracking of the kula jasho expression, in order to arrive at the embedded narrative which gives it its force.

Harry employs the phrase one more time in talking with Lina. At the beginning of part six, as he takes leave of her and adds another fifty-shilling gift to the hundred previously proffered as "bus fare" to their hotel-restaurant

rendezvous, he narrates: "Nampa Shs. 50 zaidi na kumwambia kuwa kula jasho lako ndio mtindo wa siku hizi." [I give her fifty shillings more and tell her that to eat (by) your own sweat is really the style of these days.] Finally, at the end of part eight, and from the beginning of part nine, the last sub-narrative is related: the kula jasho expression is put into the context of the story of Adam and Eve.

The sub-narrative is presented in the context of Harry's having arranged, during the course of the planning meeting at his office, to broadcast Inspector Khamisi's phone conversation with the bank officer by microphone, so that he and the others in attendance will be able to listen in:

Gumzo hilo baina ya Inspekta Khamis sote tumelisikia vyema. Afisi yangu ni afisi ya kisasa mbali na simu kurekodiwa. Mara Inspekta Khamis alipoanza kuongea, nilibonyeza chombo cha kutoa sauti pia gumzo hilo lilikuwa linarekodiwa na wakati huo huo tunalisikia.

Yote haya ni maendeleo ya binadamu la hashu mie nafikiri ni maendeleo ya yule nyoka aliyemdanganya Hawa. Hebu fikiri kama nyoka huo hakumdanganya Hawa na

kula tunda, Hawa akamue(le)kea mumewe Adamu mengi ya yale tunayojua leo wafikiri tungejua? (part eight)

Tungekuwa tuko huko bustani ya Aden tukila vya bure. Lakini waonaje? Mungu alipokasirika alimlaani Adamu akamwambia lazima ale jasho lake hakuna vya mkato hii bustani pia naihamisha kwa sababu ikiwa hapa utakula tunda la uzima halafu mambo yatakuwa kawaida.

Kuingia tena katika uzima wa milele utokwe na jasho, hivyo ni kwa hilo jasho la Adamu ndio kuna maendeleo yote haya. Hivyo ndugu sioni kwa nini Kiongozi wetu anaposema kila mtu ale jasho lake tusimtii.

Yeye anasema kweli huu ni msemu wa kale na kale. Ikiwa Mungu mwenyewe alikataa Adamu ale jasho lake kwa nini wewe ule la mwenzako? (part nine, emphasis mine). [That conversation between Inspector Khamisi all of us have heard it well. My office is a modern office apart from calls being recorded. The moment Inspector Khamis began to

converse I turned on the public address system also that conversation is being recorded at the same time we're hearing it. All this is progress of the human race no way I think it's the progress of that snake who tricked Eve. Please consider if that snake hadn't deceived Eve so she ate the fruit and then led (?) her husband Adam (astray) many of the things we know today do you think we'd know (them)? (part eight). We'd be there in the garden of Eden eating for free. But what do you think? When God got angry he cursed Adam and told him he'd have to eat (by) his own sweat there aren't short cuts this garden also I cause it to move away because if here you will eat the fruit of life (uzima) then things will become as normal. To enter again into eternal life you have to have sweat come out of you, so it's by that sweat of Adam's that indeed there is all this progress. So brother I don't see why when our Leader says each person should eat (by) his sweat we

shouldn't obey him. He says truly that this is an ancient saying. If God Him/Herself refused that Adam should eat by His/Her sweat why should you eat that of your fellow man? (part nine).

The diachronic function of all these repetitions of the kula jasho phrase is to offer, at each relevant plot-turn, a moral alternative to the impulse to commit fraud and thereby "eat by means of another person's sweat." In the course of its repetition, various images have been methodically associated with it--including, among other things, a speech by the Kenyan president. Then finally its origin in the Garden of Eden narrative, familiar to most "people of the Book" (Jews, Christians, and Muslims), provides it with its full narrative force.

That force is synchronic as well. That is, each time the expression is used again, the reader can be reminded of its past occurrences in the story. Not only are all those previous usages brought into relief against the narrative background, and reinforced in memory by being evoked again, but also the new information which comes from the current citation can be applied to the memory of all the past ones. In the process of reading this particular story synchronically, the task of making identity associations is made easy by the author's use of the same key word, jasho.

in every repetition. This keeps things comparatively obvious and simple, structurally speaking, and it is plausible to speculate that such a strategy is artistically desirable in a serial story simply for mnemonic reasons, since in a "natural" reading there is the weekly break between installments.

As in the analysis of "Simu Kutoka Mombasa," where the use of proverbial discourse was traced in order to obtain a structural pattern, following this kula jasho thread is an exercise in tracking a phrase that has a certain inherent power to evoke beliefs and experiences independent of its employment and development as a literary image within a particular narrative. In addition to this important "Biblical" expression, Mwagojo does use other proverbial-type material in "Lemba." In part three, Harry quotes the proverb "haba na haba hujaza kibaba" [bit by bit fills the measure] to describe his investigative progress; it's repeated again in part six in a similar context. Also in part three, there was the previously-cited use of "wakati wa pesa" [time is money], used by Harry in his efforts to induce Lina to provide the information he needs immediately rather than waiting to interview her boss as she originally suggests. The saying is then repeated by her, in English, at the beginning of part four, when she seeks to get Harry to pay her. When he does, the word is turned into deed, the metaphorical is made literal, real within the action of the

story. In contrast to the sense of urgency evoked by the employment of this modern-age saying, in part nine, Harry describes a meeting with a slow-moving bank manager, ending it with a familiar proverb from Swahili oral tradition:

Ni mtu mzima, mvi nyeupe kichwani
zaonekana ikiwa hana mjukuu ni bahati
mbaya pengine alichelewa kuoaa. Baada ya
salamu akiwashia sigara nami namuacha
moshi wake umpenye vyema mapafuni, sina
hakika.

Nakumbuka mwalimu wangu alinifunza
kuwa haraka haraka haina baraka.
(He is a mature person, white hairs on
his head are showing if he doesn't have
a grandchild it's bad luck maybe he was
late in getting married. After the
greetings he lights himself a cigar/ette
and I leave him alone so its smoke can
reach into him well into the lungs, I'm
not sure. I remember my teacher taught
me that 'haste haste has no blessing.')

With this bit of scene-setting and characterization, Mwagojo presents a character in terms of his physical appearance, which then is tied to traditional expectations of (grand)fatherhood and marriage. The manager's leisurely

lighting of a cigar fits into his characterization as an older person, and Harry is portrayed as making the effort (namuacha [I permit/allow/leave him]) to accord him the traditional respect that he deserves, rather than getting immediately down to business under the influence of the maxim "time is money." Harry's motivation is reinforced by the quotation of the proverb, and, interestingly, he cites its source as a teacher--the tradition lives on in the modern educational system.

As employed here, the main function of these sayings seems to be diachronic, that is, to "amplify" the images to which they are associated within certain plot movements. They can also be fairly easily linked with certain of Mwagojo's thematic concerns, as seen, for example, in the "power of the word" implications of Lina's personally productive employment of the "time is money" saying. But that sort of linking process is part of the synchronic rather than diachronic reading.

This same qualification seems to be in order for the examination of the two sayings employed in the depiction of the following amusing interlude--Harry's conversation with the English-speaking secretary in the motor vehicle registry, after he has finished talking with her boss. However, the passage leads into a structurally important reflection by the detective on the public image of the law enforcer:

Nasimama na kumuangalia msichana huyu, ni mrembo upande wake....Boy hapa niliposimama natamani niwe hapa daima, mafuta aliyojipaka huyu mwenzangu siyo yale ya nazi, hata sijui ni ya mti gani yanukia vizuri sana.

Narudi mbele ya meza na sasa tunaangaliana. Namwambia asante na mafuta uliyojipaka usiyaache yanamtoa nyoka pangoni. "Mbona simuoni" aniuliza msichana huyo. "Yule pale" namwonyesha kidole pembeni pembe ya nyuma. Hivyo ageuka nami kwa upesi natoa noti ya tano na kuiweka juu ya taipu yake.

Msichana ageuka na kuchukua gazeti lililo kando yake alikunja na kunipiga nalo.

Teke la kuku haliumizi mwanawe. Kwa upesi natoka bro, pesa zilizunja mlima hivyo nikikutana na mtu ye yote hata kama ni wewe nami ninazo siwezi kuzibania. Katika kazi hii yetu kazi ya ukachero na polisi wanatuogopa sana. (part four; emphasis mine)

Hivyo kila ninayepata wasaa naye humtania kumwonyesha kuwa mimi ni mtu wa

kawaida kama yeye na wewe sioni kwa nini ukiona polini mbele yako umuogope.

Kwa maoni yangu nakuambia kwamba usimuogope hilo ni hakikisho kuwa unaishi katika nchi yenye usalama zaidi. Huwa yuko hapo kukulinda wewe. Kila alindaye mwenzake ni rafiki yule anayeshambulua ndiye adui. (part five)

[I stand and look at this girl she's beautiful for her part....Boy here where I stood I desire to be here forever the oil (perfume) which she applied to herself this friend of mine (mwenzangu) it's not that from the coconut I don't even know what kind of tree it's from that (oil) smells very nice. I come back in front of the desk and now we look at each other. I tell her thanks and the oil you've put on yourself don't give it up it's bringing the snake out of its cave. "How come I don't see it" asks the girl. "That one over there" I point to the back corner. So she turns and I quickly take out a five-note and put it on her typewriter. The girl turns and picks up a newspaper that's

next to her and folds (it) and hits me with it. A hen's kick doesn't hurt its chick. Quickly I leave bro, money broke the mountain so if I meet with anyone even if it's you and I have it I can't hang onto it. In this work of ours the work of being a detective and police they fear us a lot. (part four) So every time I have free time with someone I usually play around with him/her to show that I'm an ordinary person like him/her or you. I don't see why if you see a cop in front of you you should fear him. In my opinion I tell you don't fear him that is a reassurance that you live in a country that has greater peace. Usually he's there to protect you. Anyone who protects his fellow man is a friend the one who attacks is the one who's the enemy] (part five).

The teasing of the secretary that provokes the "hen's kick" and the gift to her of money that "breaks mountains" are then to be seen as examples of the detective's standard procedure of putting the public at ease with the law

enforcement establishment because wanatuogopa sana [they fear us very much]. It is precisely this fear that the corrupt doctor offered as his excuse for filing his false accident report. This issue of the role of the private citizen in relation to the law enforcement establishment, whether that is embodied in Harry, the police, or the kiongozi, receives much narrative emphasis. In the development of the plot, first Lina's and then Kadzo's cooperation with Harry are crucial to the resolution of the case. The role of the criminal is also examined for its negative implications in the exploration of the theme. Harry, for instance, in an aside puts part of the blame for Andrew's crimes on his accomplices' encouraging him by agreeing to participate (part seven).

Additional plot elements reinforce this theme: Harry promises Kadzo a reward of 1,000/- from the insurance company for her cooperation, and, somewhat curiously--in diachronic terms, but not if read synchronically--Andrew also bequeaths all his wealth to her as he is being led away. It is this mali [wealth, property] for which Kadzo thanks Harry in the passage where she tells him to bring the insurance company check to her himself:

"Kesho asubuhi Lucy atakuletea cheki yako" naye asema: "Ilete mwenyewe hata

mimi nina zawadi nataka kukupa. Kama si wewe mali hii singeipata."

...."Usishangae si waliimba wakasema umasikini si kilema?" namwambia na kutoka nje naufungua mlango huo kwa nguvu na kuvuta hatua huku nikiimba wimbo wa "umasikini si kilema" kwa mbinja. ["Tomorrow morning Lucy will bring you your check" and she says: "Bring it yourself even I have a reward I want to give you. If it weren't for you I would not have gotten this wealth...." "Don't be surprised didn't they sing saying poverty is not a handicap?" I tell her and go outside I close that door with force and draw steps while whistling the song of "poverty is not a handicap."] (part eleven)

Mwagojo brings in the aural sensorium via the song, something seen twice earlier in automobile scenes where Harry is playing his car radio and nodding to the beat. The reference to the song, which is possibly a hymn, though not characterized as such here, is an image of a kind of verbal tradition in a medium other than print narrative--as

proverbial discourse originally was as well. The song he quotes to Kadzo also ties in with one of the detective's reflections on another song he is whistling in an earlier passage:

...nazipanda ngazi huku nikiimba wimbo
wa dini kwa mbinja wimbo wa 206. "Raha
ndao raha ndao (sic), dunia kuukuu
mbinguni ndio kwa raha hukaa Yesu."
Mimi simjui aliyekaa chini na kutunga
nyimbo hizo zote za dini, nyimbo 539
kama ninamjua basi ningelituma jina lake
kwa wale wanaotoa Noble (sic) Prize ili
wamfikirie kumpatie mtu huyo zawadi
hiyo. Wasemaje bro. [...I climb the
stairs while whistling a religious song
hymn 206. "Happiness ndao (?) happiness
ndao the old world in heaven indeed in
happiness lives Jesus." I don't know
the one who sat down and composed all
those hymns, 539 hymns if I know him
then I would send his name to those who
give the Nobel Prize so they would
consider him to get that person the
prize.] (part eight).

The image of Harry whistling hymn 206 here comes as a bit of characterization. It is not tied to the passage it immediately follows, in which he has been putting forth his philosophy of the rightness of cooperation with the authorities and the evil of being an accessory to crime. Then what follows this daydream of nominating the author of the hymnal for the Nobel Prize is all action, also apparently unconnected to these musings.

A love of music and song is a distinctive aspect of the detective's personality; it is one more facet of the author's characterization of him. The repetition of it in characterization gives it its quality of importance over other traits which receive less emphasis, and thereby also creates yet another thread to follow through the structuring: the musical reference in the depiction of a characterizing or scene-setting image. Instances can be traced in the narrative just as previously Mwagojo's uses of botanical or sexual imagery have been mentioned as potentially significant patterning devices worth tracing. Thematically, these repetitive, rhythmic values of the instances of musical imagery can be linked with other images which, up to this point in the analysis, have been labelled as referencing the power of the word.

Previously, that theme has been explored in the narrative primarily via reference to other written texts, like newspaper reportage, or to the place of literacy, the

educational system. Another important repository of word power is drawn upon when Mwagojo makes use of the gnomic material of the oral traditions of at least three cultures. One is that of the mother-tongue Swahili speakers of the East African coast, another that of the members of the author's ethnic group (the Rabai? It is purely an assumption that Mwagojo is not a member of the first group, and that he brings this additional oral tradition heritage to his writing). The third tradition the author draws upon is that of speakers of modern ("time is money") English--which, of course, still also preserves much ancient wisdom ("you shall eat by the sweat of your brow").

The presence of a musical code opens up the word-power theme to include another medium; it is a performance art that is at most only partly verbal, but like text and aphorism is a potential source of both aesthetic enjoyment and valuable information in everyday life. Now the image of Harry behind the wheel, one of Mwagojo's stock devices to link plot episodes, and which also offers him the opportunity to reflect on two favorite topics, technology and local geography, with "Lemba" often includes the detective's listening to the radio as well.

The author's use of what has been referred to as sexual imagery also needs tracing. In quoting the passage where Lina connects Andrew's pursuit of unnecessary additional wealth with the seduction or exploitation of schoolgirls

female secretaries by "sugar daddies" who have beautiful wives, the latter image--part of the sexual behavior thread woven through the narrative--was referred to as having important structural implications. It is by following the images of the excitement and the satisfaction of sexual desire that I wish to bring this analysis of "Lemba la Ukoka" to a close. In doing so, the intent is also to tie up, in thematic terms, the threads of other different symbolic systems that run through the story. In citing the passages which contain references to what can be typed as sexual stimulation and response, there will also be occurrences of images from other symbol systems, for example, proverbial material, or a reference to the music-song medium.

In part one, the story opens with Harry describing a rain shower outside as he, Marrieta, and their two children are sitting at the breakfast table (their infant third child, introduced in "Simu Kutoka Mombasa," is not mentioned in "Lemba"). As narrator, he relates their plans for the day: trips to the office, the farm, and school. The second paragraph begins "Ni saa moja kasoro na radio inaporomoshwa muziki mtamu wa asubuhi." [It's 6:45 and the radio pours out sweet morning music]: a characteristic Harry Kidozi time-check, and a scene set with radio music. The attention shifts to the children being readied for school by their nanny; finally they take leave of their mother.

She is off for the day to the family farm in the rural area; she will check its progress, but also, following the request of eldest son Alex, will greet "nyanya babu na wengine" [grandmother grandfather and the others]; and of his younger brother, Peter, that "utuletee mhogo mama" [you bring us cassava mom]. This presentation concentrates on the motherly and the social in this story's opening image of Marietta, and, incidentally--in the form of m(u)hogo--represents the second instance (after ukoka in the title, that is) of the botanical element which recurs as a signature of this particular narrative's surface construction. The children leave.

Now Harry appears for the first time as an actor in the narrative, in the following first instance of sexual imagery:

Mvua kidogo imepungua na taarifa ya
habari nayo inanza kusomwa na
mtangazaji wa kike na sauti yake
yapendeza ajabu.

Jinsi anavyoisona taarifa hiyo ya
habari utadhani anaimba. Banda ya
taarifa yanatangazwa magari yaliyoibiwa
"Siku hizi kuna wizi wa kila aina
jamani. Dunia haina neno lakini sisi
wanadamu ndio ambao hatutosheki"

namwambia Marietta. [The rain has let up a bit and the news report begins to be read by a female broadcaster and her voice is wonderfully appealing. The way she reads that news report you'll think she's singing. After the report stolen cars being broadcast "These days there's theft of every type, folks (jamani). The world doesn't have a word (i.e. no say-so or input) but it is we humans who indeed are not satisfied.]

The depiction of the beauty of the announcer's voice is not exactly steeped in sexuality, but the fact that the author decides to make the news reader female, with some type of physically attractive quality, does seem to constitute a narrative highlighting. The specific characterization is not essential to what is arguably the main narrative purpose of this passage--to prefigure the story's conflict with a mention of auto theft--and to accompany that preview with some philosophizing as to its motivation. The sexual thread is also tied to the musical in this depiction, since the woman's voice is not only pleasing (-pendeza), but the directly-addressed reader hearing it would think she's singing.

Towards the end of part one, Harry and Marrieta leave together in their car; he is going to drop her off at the rural bus stop on his way to the office. Once in the car, Harry's narration looks at their relationship as man and woman, eventually in social-institutional terms, in a humorous aside to the reader:

...Marrieta amekaa kando kisha anachukua pochi lake na kulifungua. Atoa poda na marashi akianza kujipaka akitumia kioo cha motakaa....

Marrieta amemaliza kujirembesha na amelifunga pochi lake lililojaa virembesho na vitu vya kila aina, kuvitaja siwezi. Sisi wanaume husema ni pochi lakini wenyewe (wanawake) wamevipa jina lengine la pili la "First aid kit: (Mfuko wa huduma ya kwanza).

Sababu iliyofanya hata hivyo vibeti vyao wakavipa jina hilo, tukikutana pembe za chaki nitakueleza hapa siwezi kwa sababu nimeoa na kutoboa siri za wake hadharani hasa ukiwa umeoa ni mwiko.

Kusema wak(e) hivi ama vile huwa husemi wengine ili huyo mkeo. Pia

mwanamke aliyeolewa kusema waume wako hivi ama vile hadharani hawezi. Waume wapi atakaokuwa asema isipokuwa huyo mumewe?

Hivyo ikiwa hujaoa au kuolewa kumbuka haya nilyokueleza ni muhimu sana.

(parentheses Mwagojo's)

[...Marrieta is sitting next to me then she takes out her purse and opens it. She takes out makeup powder and perfume and begins to apply it to herself using the car's mirror....Marrieta is done making herself beautiful and she's closed her purse which is full of cosmetics and things of every type, to mention them I am unable. We men usually say they're purses but the owners (women) have given them another name a second one of "First aid kit" (Bag for first aid). The particular reason that made them give those little purses of theirs that name, if we meet secretly (penbe za chaki, an idiom) I'll explain to you here I can't because I'm married and to reveal the secrets of wives to the public especially if you're

married is taboo. To say wives this way or that way usually you aren't speaking about others except that wife of yours. Also for a married woman to say your husbands this way or that way in public she's unable. Which husbands will she be talking about other than that one of hers? So if you haven't married or gotten married remember these things I've explained are very important.]

Marrieta is making herself sexually attractive with her purse full of cosmetics, and mentioning this purse eventually takes Harry into a reflection about preserving the secrets between a husband and wife--the link is made to the social role-playing aspects of the marriage relationship. The way it is portrayed, in terms of first aid--the immediate treatment of traumatic injury--the image of applying makeup takes on an aspect of the fraudulent, the concealment of a supposedly gruesome sight. It now can be seen as a parallel of sorts with the other fraud that constitutes the conflict of the narrative: Andrew's economic crime, which is attempted by means of the use of a variety of false surfaces and coverings, as well as spoken and written lies. Harry, in his mention of the secret term for the purse, manages to reveal its purpose--at least to

the English literate, or to the Swahili literate urbane enough to understand the connotations of its translation which he provides--even as he denies that he will divulge this taboo information. The denial is still important, for a parallel image is being set up--between this episode and the one where Harry and Lina meet--and its symmetry will be seen.

After a geographical interlude in the car trip scene, Harry drops Marrieta off at the bus station, and describes her departure thus:

...Marrieta (ana)telemka akivuka
Kenyatta Avenue hadi upande wa pili kwa
mwendo wa kuvutia. Sasa anaonekana
mrembo ajabu.

Miguuni amevaa viatu vya kupendeza
aina ya "Swagger" vilivyomkaa vyema kama
ambaye amezaliwa navyo. Rinda nalo,
mama yangu. Nakosa maneno kamili ya
kukueleza jinsi lilivyomkaa vyema.

Kuthibitisha msemu wangu wavulana
kadha wampigia mbinja. Yeye anavuta
hatua tu na kuelekea kituo cha mabaz ya
kwenda nyumbani Kaloleni, Giriama.
Jinsi wavulana wanavyomtamani Marrieta
kweli nimesadiki eti mke ni nguo na

mume je?

Wengine wanasema ni kazi na wengine wasema ni nyumba sasa ushike lipi? Mimi nakuambia mume ni nyumba. Ni wangapi wana kazi za maana lakini lahaula, maisha ya kwake nyumbani ni ovyo ni njaa jani moja.

Hivyo rafiki yangu wewe hata uwe kibarua kama mimi lakini unaangalia mambo ya kwako nyumbani watoto wawavisha, kula wala na mke wamvisha, basi wewe huna neno ndio nakuambia kwamba mume ni nyumba. (emphasis mine) [...Marrieta gets out crossing to the other side of Kenyatta Avenue with an attractive walk. Now she looks marvelously beautiful. On her feet she wears attractive shoes Swager brand which fit her well as if she'd been born with them. And her skirt, mother of mine. I lack the words completely to explain to you how it fit her so well. To prove my saying (mume) various boys whistle at her. She just draws steps and heads toward the stop of the buses that go to (her/our) home in Kaloleni.

Giriama. Because of the way the boys desire Marrieta I've come to believe a wife is clothing and a husband is what? Some say he is a job and some say he's a home now which should you pick? I tell you a man is a home. How many have meaningful work but God forbid, his home life is worthless and hunger one leaf (njaa jani moja--an idiomatic expression of extreme hunger?). So my friend even if you should be a common/manual laborer (kibarua) like I am but you take care of your domestic affairs your children you clothe them, to eat they eat (kula wala) and the wife you clothe her, well you don't have a word (i.e. you've lost the argument) really I tell you that a husband is a home.]

This passage concludes part one. The opening paragraph of the second installment seems to have been intended to be the conclusion of the argument Harry has raised here, a message to the effect that if the addressed reader disagrees, s/he is nevertheless wrong, and should s/he meet Harry in the street, the hero should be stood for drinks--tea or soda, since he does not use alcohol.

Sexual imagery is strong in the opening part of the bus stop scene. The verb -tamani, for instance, according to Johnson, could be translated here as "lust after" or "long for" just as well as "desire." Marrieta is now typed as physically desirable, not only by her husband, but by the boys in the street who validate his perceptions.

Again, description and characterization lead into reverie, and in commencing that reflection, Harry makes reference to a proverb as his starting point: "a wife is clothes." This saying is often quoted with the accompanying metaphor mgomba kupalilia [a banana plant is weeding], and the idea evoked by these two images is that of responsibility: a husband has to provide clothing for his wife, and a cultivator has to weed his/her banana trees. This most common usage allows the reading-in of a botanical image as the second half of the proverb is filled in. An alternative usage of the proverb, however, is mume ni kazi, mke ni nguo [a husband is work, a wife is clothes], which contradicts Harry's argument that a husband is a home rather than a good job (kazi ya maana). Since the proverb's traditional context of citation is that kazi is the means of providing needs like food, clothing, and shelter, in other words the very nyumba that Harry describes, the conflict between the two sides of the argument he makes is not readily apparent. It is possible to speculate that the traditional link between "kazi" and providing for wife and

children at home can no longer be taken for granted, and needs to be made explicit as a duty kuangalia mambo ya kwako nyumbani [to look after your domestic affairs]. If this guess is valid, then there is an apparent link between Harry's perceptions here, and Lina's words about philandering "sugar daddies": after all, they have kazi ya maana too.

In any event, as with the preceding quote that led to a reflection on the confidences between husband and wife, the sexual is here tied to the domestic, and to the social as well as the personal, man-and-woman obligations of the relationship. Also, once again a connection is set up between adornments which are coverings--Marrieta's shoes and dress--and physical attractiveness.

It is because most of the imagery under examination here is expressed in terms of Harry's perceptions of various female characters' physical characteristics, and in terms of his reactions to them--from descriptions of beauty to a physical response like a kiss--that it has been labelled sexual. However, within this category of images might also be included his description of Ezekiel upon their first meeting (part two). It is again a matter of physical attractiveness, particularly characterized by a covering adornment that simultaneously conceals--here, presumably, Ezekiel's simple humanity, as opposed to his economic and social station which is signalled by his suit--and calls

attention by advertising what is culturally defined as an attractive appearance. Incidentally, in this sequence, there is another instance of botanical imaging: in the course of their interview, Ezekiel also tells Harry that Andrew's main crop at his farm is coconut palms, and that he is the largest supplier of palm wine on the Coast.

Also on the topic of specifically female sexual attractiveness, as a feature necessitated by presentation from the hero's point of view in first-person narration, it is not the case that Harry always views women sexually, whether as sex objects only, or in addition to other aspects of character. There is, for instance, no hint of physical attraction in his narrative depiction of his children's nanny, nor of two other more important female characters. One is his new secretary Lucy--who is, however, explicitly characterized both as someone who is a friend to joke with, and as someone who is efficient at her work. The other is the head of the traffic bureau of the law enforcement system, Inspector Betty. Their relationship is easy, sociable--they have a soda together as they discuss business--but purely professional.

The passage from part four involving the secretary at the Motor Vehicle Registry is the next instance of Harry's interaction in sexual terms; the specific reaction he dwells upon is her perfume, the nature of which he wonders about in botanical terms: even though Mwagojo had used a familiar

word for perfume, marashi, in his description of Marrieta applying makeup in the car, in this passage the generic word for oil-like substances, mafuta, is employed. The detective narrates: "mafuta...siyo ya nazi, hata sijui ni ya mti gani yanukia vizuri sana" [the oil is not of the coconut (fruit), even I don't know it's from what type of tree it (the oil) smells very nice].

Harry teases the secretary, telling her the scent is bringing the snake from its cave: the phallic implications are obvious. She either just as suggestively calls his bluff, or naively takes him literally in this game, when she responds by asking why she doesn't see the snake. The possibility that this opening gambit of Harry's is not intended sexually is preserved in their playing out of the game in literal terms. Harry points, the woman turns, and he uses the opportunity to slip a five-shilling monetary present to her. She responds by hitting him with a folded newspaper. But then here, as earlier in Marrieta's scenes, a description of a woman's physical attractiveness leads to a philosophical aside to the reader. The motivation of the teasing game--breaking down the barriers between law enforcement agents and the general public--is presented, reinforced with two proverbial citations.

Then, in the opening part of the fifth installment, Harry has his luncheon date with Lina. At the conclusion of part three and in the opening paragraphs of part four, when

he had first encountered her, on the job at Dogo Dogo Motors where Andrew once worked, description and discussion were business-like. In that first meeting, when Harry is trying to convince her to meet him for lunch later so that he can interrogate her about Andrew, he tells her:

"Mimi si polisi lakini polisi ni shemegi zangu hivyo sidhani katika ulimwengu huu kuna mtu anayependa shemegie apate tanbu."

"Hakuna wa kwanza ni mimi." "Vyema. Hivyo ukikataa kushirikiana nami shemegi zau (sic) atanisaidia." ["I'm not a police officer but the police are my in-laws so I don't think in this world there's a person who likes for his in-law to get trouble. "There isn't a first one (who) is I." "Fine. So if you refuse to cooperate with me my in-laws will help me."] (part four)

This characterization of his relationship with the police and that between in-laws subtly directs attention once again to the exploration of this theme of the social institution of marriage. It is, for instance, reminiscent of the way Harry had eventually attached broad reflections on marital duties

and obligations to his portrayal of Marrieta, a portrayal which had begun as a personal look at her as an individual.

However, when Harry and Lina finally do meet at the hotel restaurant, the detective's first descriptions are now presented in personal terms, and the business-like mood of the earlier Dogo Dogo Motors scene shifts accordingly to a leisurely appraisal of the woman's physical attributes as he approaches her:

Sasa ndio namuangalia vizuri msichana huyu. Nikianzia juu nywele zake zimesongwa msongo wa kisasa wapendeza. Utadhani kuwa kuna majongoo juu ya kichwa chake.

Masikio yake ni madogo lakini kiasi, yamefanywa kuonekana maridadi na vipuli vya korosho alivyovivaa, pua yake ni ya upanga na macho yake ni kiasi kope zake amezipaka wanja, sura yake ni duara.

Mdomo wake wa chini ni mnene kuliko wa juu, kitu kinachomfanya aonekane mrembo zaidi ni shingo lake lisilo refu na kifuani matiti yamejaa kama mkungu wa ndizi. [Now I actually take a good look at this girl. If I start at the top her hair has been braided in modern and

attractive plaiting. You will think that there are millipedes on her head. Her ears are small but regular, they have been made to appear good-looking with the cashew-nut earrings that she's wearing, her nose is sword-like and her eyes are regular to their lashes she's applied mascara, her face is round. Her lower lip is fuller than the upper, a thing that makes her appear more beautiful is her neck which is not long and on her chest her breasts are full like a bunch of bananas.] (part five)

Harry makes plain her attractiveness to him, and he notes both the natural and the cosmetic in her appearance. In the passage that follows, Lina tells Harry valuable information about her ex-fiance Andrew, and in the course of the conversation the sugar daddy analogy is presented and the central proverbial expression kula jasho is first put into context. If the reader is familiar with the detective's womanizing character, a certain expectation that he will make a sexual advance to Lina is created as soon as he takes the trouble to describe her appearance; however, her words in the same scene about men cheating on their beautiful

wives, as well as the thrust of the kula jasho argument, seem to set up an immediate obstacle to that possibility.

After their meeting, Harry gives Lina a ride back to Dogo Dogo Motors. On the way, in the midst of a meticulous description of their itinerary--a typical demonstration of his knowledge of the streets of Mombasa--Harry relates:

...nakanyaga mafuta pole pole na
kuifungua radio, kipindi cha salamu
chaendelea na muziki unaoporomoshia kaka
wee unanifanya nichezeshe kichwa pole
pole.

Lina anatabasamu na kuchukua pochi
lake na kuliweka juu ya mapaja yake.
Alifungua na kuanza kujirembesha. [I
step on the gas slowly and turn on the
radio, the (listeners') dedications
program is on and the music that's
pouring out (elder) brother you it makes
me slowly nod my head to the beat. Lina
smiles and takes out her purse and puts
it on her lap. She opens it and begins
making herself beautiful.] (part five)

With this brief two-image sequence, the parallel between the story's opening depiction of Marrieta and that of Lina here is now complete: both scenes opening with radio music, and

this one closing with Lina's duplication of Marrieta's earlier makeup-application during a car ride with Harry. This last physical-pictorial association of the two women recalls their other similarities in appearance and behavior, and in this way brings their roles, whether as individual narrative characters or as representatives of social relationships, into comparison.

In musing about his marriage to Marrieta, Harry has discussed the husband's obligation to keep secret his wife's use of cosmetics to alter her appearance and make herself physically attractive. Now Lina is presented in an anti-marriage relationship with Andrew, one which would have required that she join him blindly in a swindle, which was to have financed their married life together. Instead, she eventually reveals Andrew's appearance-altering secrets to the detective--and to his "in-laws," the police.

Andrew in fact is later seen to have found a woman to replace Lina in his plans: Rose, one of the false accident victims. At the crash site, along with the grass covered with chicken blood, Harry finds a medallion with the words "wangu wa daima Rose, pokea zawadi hii kutoka kwangu-- Andrew" [mine forever Rose, accept this gift from me-- Andrew] (part six). This is another "marriage" that can be read in juxtaposition with that of Harry's. Though it is not developed in the narrative, enough of the story of Andrew and Rose's relationship is stated and implied to

offer a polar opposite of the detective's marriage. Rose not only participates in the fraud, but also, as Kadzo informs Harry later, is involved with the marijuana business at the farm. Rose is culpable, according to what Harry has told the reader about his view of accomplices to crime, but on the other hand, within the marriage-type relationship between Rose and Andrew, the medallion gives evidence of their love. The relationship also implies trust--including a collaboration to conceal marital secrets from outsiders--which, among other things, this story seems to be exploring in its oblique way.

Another marriage relationship appears in the story, and can be read as a parallel with Harry and Marrieta's: that of Adam and Eve, which was related in the sub-narrative which finishes part eight and begins part nine. In Harry's version of the story, very little of the familiar recorded narrative is used: the snake tricked Eve, she ate the fruit, and then she explained to Adam "many of the things we know today"--a reference to "the snake's technology"--things like the public address system and the secret eavesdropping and recording apparatus in the detective's office which stimulated him to recount the tale in the first place.

Nevertheless, citing the story of Adam and Eve evokes all the other elements of it which might have gone unstated in Harry's narrative. But assuming that most readers are aware of these unstated story developments is crucial to the

current symbol-system analysis. For instance, eating the forbidden fruit gave Adam and Eve a sense of shame about their bodies, which led to their fashioning clothes out of leaves; they also collaborated in an attempt to conceal their violation from God. Some readings of the Adam and Eve story even see the snake as a phallic symbol, linking the imagery of shame and concealment to sexual knowledge, custom, and behavior. The phallic snake occurred in the scene with the secretary at the motor vehicle registry, a place of recorded information, and so perhaps the two kinds of knowledge are part of a larger scheme. Such knowledge is part of the awareness that came from eating the forbidden fruit; it is the "knowledge of the fruit of the tree of good and evil." In other words, these elements which go unmentioned in Harry's version of the story are further examples of botanical, informational, and sexual imagery, here evoked rather than stated.

In the presentation of the sub-narrative, Harry reflects mainly on the self-reliance and hard work implications of the story; that is the overt thematic motivation of embedding the Adam and Eve tale in the narrative. Continuing on from this passage, the scene portrays the remainder of his meeting with the other law enforcers. At this point, Harry has finished his work as the case for the day, and the next sequence is a description of his evening:

Nafululiza nyumbani nikapumzike mimi
na bibi yangu Marrieta tupeane nyama za
ulimi baada ya kazi hii yote nastahili
kupumzika.

...baada ya kufika nyumbani
niliupitisha usingizi kwa kucheza na
watoto wakinitupia hadithi ambazo
wamehadithiwa shuleni hali mama yao
akiwa anashughulika kupika chakula.
Baada ya chakula tuliangalia kipindi
cha mieleka katika televisheni boy!
katika ulimwengu huu hakuna kazi rahisi
hata kidogo na kama iko niambie nitakupa
zawadi. [I proceed home so I can relax
I and my wife Marrieta should give each
other meats of the tongue after all this
work I deserve to relax....(A)fter
getting home I fended off sleep by
playing with the children as they threw
out stories to me which they had been
told at school meanwhile their mother
was being occupied with cooking the
food. After dinner we watched the
wrestling program on television boy! in
this world there is no easy work and if

there is tell me and I'll give you a prize]. (part nine)

The sexual image in this sequence, that of kupiana nyama za ndimi [giving one another meats of the tongue], recalls the same kind of deep kiss which Harry exchanged with Corporal Joyce at the conclusion of "Simu Kutoka Mombasa." He explains his plans for such an encounter here in terms of its being a reward for hard work. In the preceding Harry Kidozi serials, it had been a supposition that the detective had sought and found a sexual reward for his difficult and successful investigative work in the arms of a woman other than his wife. With "Lamba," Marrieta now functions as the sexual reward, in addition to the roles of wife and mother which she has always played, and is still seen playing in this sequence.

The wrestling program which finishes this scene also seems to be a kind of sexual image, as well as a reference to the narrating process itself--Nwagojo's power of the word theme. The wrestling shown on Kenyan television is the "professional" type--the popular (mass-audience) dramatic spectacle explored by Roland Barthes in his Mythologies essay on the subject.¹³ In addition to the insights Barthes has to offer on wrestling as a form of mass-audience drama, the image itself of the wrestlers grappling according to a sort of conflict-resolution plan offers a parallel to both

story-telling and to sexual intercourse. Reinforcing the dramatic-narrative qualities of the wrestling image is the fact that one of Harry's previous actions in the sequence has been that of participating in a sort of story-telling performance with his sons. That event in itself is yet another of the story's reflexive evocations of narrating. This one is a hybrid form: it is similar to a traditional oral narrative performance in setting and procedure, yet its source is the school, part of the modern educational system. Finally, Harry's characterization of wrestling as hard work harks back to his stated motivation to exchange tongue kisses with his wife--as a reward for his own heavy labor--and thus the sexual connotations of the wrestling image are at least suggested again through this tenuous association.

The remaining sexual images in the narrative relate to the character Kadzo, who was first seen in this analysis in connection with ethnolinguistic conjectures about Mwagojo's heritage. Before Harry speaks to her in the Rabai language to tell her she's beautiful, he has narrated this account of their meeting:

Juu ya mnazi mmoja kuna mgema anagema
na kwenye bustani kuna msichana
anamwagia maua maji na mwanamume

anayepalilia maua. Navuta hatua hadi bustanini.

"Msishangae ndugu. Mimi ni mtu wa kawaida. Sitoki ahera" nawaambia "Hamjambo?" "Hatujambo" wanajibu kwa pamoja. "Je una shida gani?" mwanamke ananiuliza. "Mimi ni kachero. Nimefika hapa kikazi hivyo natumai kuwa mtashirikiana nami" nawaambia nao wanashangaa na kuangaliana tena.

"Hata karibu hamna, natoka mbali na nimechoka. Hamuwezi kunipa kiti nikae au Andrew ndiye aliyewapa amri kuwa msiwape viti wageni?"

Mwanamke anakwenda ndani ya nyumba na muda mfupi baadaye anarudi akiwa na viti viwili anaviweka kando chini ya mti wenye kivuli. Mti huu ni Mbambakofi. Mara kuku wanalia na kurukaruka katika nyumba moja.

Mwanamume anasondoka na kuelekea huko nabakia mini na mwanamke. Ni mrembo wa kuvutia kiasi chake, kama watu wa Rabai hufanya mashindano ya urembo basi mwanamama huyu kutoka mtaa huu wa Kombeni angekuwa na nafasi nzuri

yakupata ushindi. [On a coconut tree there is a palm wine tapster he's tapping and in a garden there's a girl watering the flowers and a man who is weeding the flowers. I draw steps up into the garden. Both stop and look at me. "Don't be startled siblings. I am an ordinary person. I don't come from heaven," I tell them. "How are you (pl.)?" "We're fine," they answer together. "What's bothering you?" the woman asks me. "I am a detective. I've come here on the job so I hope that you'll cooperate with me," I tell them and they are startled and look at each other again. "Don't you (pl.) even have a 'welcome'?" I come from far away and I'm tired. Can't you (pl.) give me a chair so I can sit or is it Andrew who gave you (pl.) the order that you (pl.) shouldn't give chairs to guests?" The woman goes inside of the house and a short time later she returns with two chairs and puts them side-by-side under a tree with shade. This tree is a Mahogany. All at once the chickens

squawk and flap around in one of the houses. The man leaves and heads there I remain with the woman. She is an attractive beauty to the extent that, if the people of Rabai customarily hold beauty contests then this mother's child from this district of Konbeni would have a good chance of gaining the victory.]

(part ten)

It is then at this point that he addresses her in 'Rabai, telling her she's beautiful, and in response "anatabasau as kunionyesha meno yake madogo." [she smiles and shows me her small teeth]. Then he starts questioning her about Andrew, and gets immediate and detailed cooperation.

In addition to introducing Kadzo and giving a description of her physical appearance, foreshadowing of narrative development is accomplished when images used to create the scene evoke associations with earlier images and episodes. The man who is working with Kadzo is weeding, which recalls the proverbial metaphor about wives and husbands. The fact that they are working in a garden, and are startled when Harry appears; that the detective tells them he's not from heaven; that he mildly rebukes them for poor welcome, and asks whether the garden's owner has

prohibited them from doing so, are all evocative of elements in the Adam and Eve story.

The man in the scene also is seen to have some responsibility for the chickens, an image not only reminiscent of Adam's dominion over the birds and beasts, but also creatures with which Andrew has been associated. With these things in mind, it is possible to see even in the brief mention of Kadzo's companion here a type of prefiguring glimpse of her marriage-like relationship with Andrew, all read symbolically. The unnamed male worker is a sort of husband, thinking in terms of the both the proverbial image and the reference to the primal myth; this husband figure is then immediately associated with chickens. The reader has already been informed not only that Andrew raises these fowl, but that he has used chicken blood in the fake accident. In other words, the sequence contains signs which can subtly direct the reader, from the first introduction of Kadzo, to think of her in terms of the marital theme that has been featured in the narrative from its beginning, and specifically here to view it as a relationship between her and Andrew.

Kadzo informs Harry about her employer's secret, illegal doings. This is an interesting twist on the Garden of Eden motif: in the passage quoted above, Harry seems to be playing the role of the serpent, and Andrew of God. The detective asks her about Andrew's implicit prohibition to

welcome strangers to the garden. If she honors it, that will indicate her complicity in Andrew's deceptive dealings, but her response is to set up two chairs under a tree where she and the detective can talk, even though the male worker is still there. Only after the setting for two is arranged under the mahogany do the chickens call the male worker away from the scene. Harry's task of serpent-like seduction takes no effort; Kadzo simply answers every one of his questions, even volunteering incriminating information. Finally the detective interjects:

"Kwa nini unanieleza yote haya?"
 "Andrew hanilipi pesa za kutosha. Kazi yote hii ni Shs. 80 kwa mwezi na hataki niashe kazi." "Kumbe" nasema. "Ndio hivyo hata akishikwa ni afadhali niko kama mtumwa" msichana huyo anamaliza.
 ["Why are you explaining all this to me?" "Andrew doesn't pay me enough money. All this work is eighty shillings a month and he doesn't want me to quit work." "Wow" I say. "Yes so even if he's arrested it's better than my being like a slave" the girl finishes.] (part ten)

In the original myth, it is Adam who betrays his wife; here, the pseudo-wife takes the role of violator of marital confidences. It is apparent that Andrew had trusted her to keep his secrets, and had even asked her to participate unwittingly in his trickery, as is revealed when she tells Harry that Andrew had had her fill a bottle with the chicken blood for him on the day of the fake accident. Though he expects this marital-type collusion from her, Andrew has not satisfied her financially; the proverbial injunctions concerning marriage roles and economics, which Harry had debated back at the conclusion of the first installment, are here seen not to have been fulfilled. In the end, however, even though she has betrayed his secrets and whatever trust he had in her, Andrew affirms Kadzo's wifely role as he is led to jail at the end of the story, saying: "kutoka leo wewe u bibi yangu na mali yote hii iliyo yangu ni yako." [From today you are my lady (wife) and all this wealth that's mine is yours]. (part eleven).

The single image of a man weeding flowers, read in its context, yielded many associations. The entire scene in which it appears is rich with botanical description. Images of plants, trees, and produce throughout the narrative are associated with both heroes and villains: even though the story's characters might be divided into two camps according to their relationship to its conflict, their botanical attributes do not follow a readily discernable symmetrical

pattern, on the order of something like "grass and leaves are signs of evil, trees and fruits are associated with beautiful and morally good characters." Nevertheless, the abundant presence of this type of botanical depiction, in the absence of any direct plot requirements, seems to be structurally important, even though of all the different plants and their products which appear in the story, only the ukoka of the title is constantly repeated throughout.

There must be a connection between the main narrative's plant imagery and that found in the central sub-narrative of the story, the Garden of Eden myth. In that story, there was the fruit from the tree which provided knowledge of both good and evil, and was even named as such. The first effect of its consumption was that Adam and Eve felt self-consciousness. This is expressed in the story as shame, and their reaction to the experience also takes botanical form: they covered themselves with clothing they fashioned out of fig leaves. This image of the forbidden fruit is then basically ambiguous, not just in name, good and evil, but also in effect, awareness at the price of paradise.

There is a similar ambiguity in the tagging of numerous other scenes in "Lemba la Ukoka" with images of flora. A reading produces a consciousness of the constant employment of this kind of imagery, yet no specific item other than that of the clearly negative "making someone wear a straw turban" acquires a clear symbolic value: "give undeserved

praise, flatter" from its usual meaning, "commit fraud upon" from Mwagojo's usage. What all the images have in common, though, is that they are the stuff of transformation and/or concealment. Even produce is seen to function in this way, for the secretary's perfume makes Harry first think of coconuts, and Lina's earrings are cashew nuts. The main line of the story might follow the negative activities of physical and verbal deception and cover-up, but even so, Mwagojo has made the reader think about concealment in positive terms as well. This viewpoint is presented right from the beginning of the narrative, in his portrayal of Marrieta applying her cosmetics to such admirable effect.

The final use of sexual imagery in the story begins with Kadzo's suggestion to Harry, in the concluding story installment, that he bring her insurance company reward to her personally. She wants to give him a reward in return, because, as she says, if it hadn't been for him she wouldn't be getting the company money or Andrew's wealth. In the conclusions of the other two Harry Kidozi stories, the detective had ended up in bed with one woman, and in a passionate embrace with another, so the expectation here is that Kadzo's zawadi nataka kukupa (prize I want to give you) is her sexual favors. Harry's immediate response is both non-committal and musical, and leads to the concluding paragraphs of the story:

"Usishangae si waliimba wakesema umasikini si kilema?" namwambia na kutoka nje naufunga mlango huo kwa nguvu na kuvuta hatua huku nikiimba wimbo wa "umasikini si kilema" kwa mbinja.

Narudia motakaa yangu. Saa yangu ya mkono yaonyesha kuwa ni saa kumi na moja. Nafika nilipoiecha motakaa yangu baada ya dakika kumi na saba hivi naingia ndani na kwa mwendo wa kasi narudi nyumbani.

Namrudia Marrieta wangu wa rohani. Huku redio ikiwa inaporomosha muziki mtamu ambao wanifanya nichezeshe kichwa pole pole bila mwenyewe kujua, ukawa ndiyo mwisho wa kisa hiki cha "Lemba la ukoka." ["Don't be surprised isn't it that they sang and said poverty is not a handicap?" I tell her and go outside I close the door with force and draw steps while whistling the song "poverty is not a handicap." I return to my car. My wristwatch shows that it's five o'clock. I get to where I left my car after seventeen minutes or so I get inside and at high speed I return home. I return

to Marrieta mine of the heart/soul. While the radio is pouring out sweet music that makes me nod my head slowly without knowing it, and that was the conclusion of this story of "Turban of Straw."] (part eleven)

The fact that Harry responds not at all to Kadzo's offer of a reward, but rather to her statement about her new wealth; that he slams the door as he leaves her; that he drives home fast; and that he then specifically mentions Marrieta, and calls her wangu wa rohani (mine of the soul) all serve to suggest that this time, the detective will be seeking any sexual reward for his labors in the arms of his wife.

The opening image of "Lemba la Ukoka" had been a heavy rainfall, which forced the nanny to put raincoats on the children, and to use an umbrella herself. The story winds down to an end with a vivid water scene, the body of the Volvo being lifted out of the river by the crane: "Bodi sasa lishachomoza juu maji yanatiririka kando kando ya bodi hilo na kurudi mtoni." [Now the body is completely hoisted out water streams down the sides of the body and returns to the river.] (part eleven) Water forces concealment at the opening, and yields what is concealed at the closing. This symmetry is reinforced here in the concluding paragraphs by means of Harry's both quoting a line from a song, and

succumbing to the beat of the music from his car radio on the drive home to Marrieta. After all, the first appearance of the detective in the story had been with his family at the breakfast table, listening to music; now it ends with him driving back to them, again with the radio on.

This closing characterization of the effect of the music on the detective also ties in directly with the scene where he and Lina are on the trip back to her job, for that was the other time Harry had talked about nodding his head to the music coming from the radio. Here in the final scene's repetition of that response to the music, there is the added fact that he nods to the beat bila mwenyewe kujua [without (I my)self knowing]. The references to the music/song medium of storing and communicating information in the conclusion of the story give one last emphasis to the theme of the power of the word. Songs and hymns contain messages that apply to the action of the story. Music has the power to entertain and even to cause a kind of trance state in which the listener experiences and reacts to the rhythm without being aware. Additionally, for a number of members of the primary audience of this story, East African Swahili literates, Hymn 206 quoted in part eight, and the "poverty isn't a handicap" line from the song in the final installment, are doubtless familiar references, which would evoke the entire musical pieces in question, as well as specific contextual connotations--for instance, a particular

religion's services which include singing hymns (Church of England?), or a certain singing star or group's music.

Within the plotting, the music in this closing scene with Kadzo, and maybe also in the scene in the middle of the narrative with Lina, also seems to serve the hero as a kind of diversion from pursuing the possibilities of an adulterous affair with one or both of these attractive women. The power of the word lies in its communal source; it is the collected wisdom of the community preserved by its members as law, story, proverb, or song. Sometimes the only way to get at a description, let alone an exploration, of socialized behavior--what the group accepts and encourages--is by reference to one of these communal verbal and symbolic systems. In the narrative, even to show the hero caught up in the non-verbal signs represented by the structured notes of the radio music is still to present an image of participation in a type of communal behavior, the production and consumption of a type of art form. Harry seemingly tunes out of the temptation to seduce Lina or Kadzo by tuning into the musical medium. It is a kind of conscience, the soul of the society touching the soul of the individual.

The analysis of "Lemba la Ukoka" began with the statement that the story was interesting because, compared to other stories read or scanned so far, its conflict was a bit out of the ordinary, not the usual violent crime like murder which motivates a detective story. In the realm of

Swahili-language detective fiction, this narrative about an attempted fraud is therefore notable just in mimetic terms. It offers a rare fictional picture of a real-world problem, and the fact that its resolution is standard enough, that the forces of order triumph over evil, does not diminish that sense of rarity. In "Lemba," both swindler and detective must have a command of a variety of information systems in order that they might negotiate the intricacies of various public and private bureaucracies. In analyzing Mwagojo's other works, his predilection for portraying the power of language and other symbolizing systems was noted. Now, in this story, the very elaboration of the conflict and the means of its resolution depend on the mastery of language's various storage and retrieval systems.

As far as this and other Mwagojo stories were seen to contain references to the ability and power to store and retrieve information by means of various media which are maintained by the community through its institutions, these may be characterized as reflective references. That is, the story itself is just such an instrument, with its own productive and consumptive communal maintenance system. To the extent that the individual and social benefits of literacy and the reading practice are recognized, any reference within the story to literacy's mechanisms--books, newspapers, the educational system--immediately also reflects positively on the text at hand. The role played

plotting, as opposed to simple scene-setting, by newspapers in "Ujanja wa Omar" and "Lemba" is the clearest example of the self-referential aspect employed in demonstrating the power of the word to affect society.

The author, of course, does not restrict himself to the print medium in the elaboration of this theme. There are the oral traditions of proverb and narrative, and their modern counterparts, the recorded word and sound. There is recorded music, sometimes carrying lyrical information like "poverty is not a handicap," information which in turn might have a printed form, like the hymnal that the narrator feels should get its author--actually probably many authors, and probably a few hymns even representing the remnants of the oral tradition--the Nobel Prize. There is television, film, and photography. All these information systems appear often enough in Mwagojo's stories that it seems clear they are of a similar thematic concern to him as print information is. Since the plot of "Lemba la Ukoka" is driven by this general theme, the attempted parasitism by the abuse of the information system, and since the story's sheer length offers Mwagojo room to develop the examination of the theme to the greatest extent seen in his writing, this serial comes off as the culmination of the author's multi-narrative explorations of the power of the word.

The story also seems to represent a conclusive set of realizations about the nature of the marital relationship.

Not only is there a recurring thematic examination of the institution of marriage in Mwagojo's stories, but, as seen even in his earliest work examined here, "Chombo cha Kushika Maneno Chatoa Siri," the author interweaves this particular theme with that of the power of the word, his exploration of the communal mechanisms of information storage and retrieval. This blending is natural, for both are communal institutions. In fact, at a very abstract level, looking at marriage law and custom as society's attempt to regulate procreation and child-rearing, and thereby influencing the storage and retrieval of both genetic and cultural information, they can be seen as variations on a single theme.

The institution of marriage, including familial-social relationships created by it, is repeatedly violated in Mwagojo's Harry Kidozi stories. Harry commits adultery in the first serial, and seems headed for it again in the second. Criminals form various perverted nuclear and extended-family marriage relationships. The conflicts of both "Mbio za Wahalifu" and "Simu Kutoka Mombasa" arise partly from gangsters attempting to subvert the social aspect of the institution, to use the legal protections of marriage to further their criminal plans. In "Lemba la Ukoka," the villain Andrew attempts an anti-marriage with Lina, succeeds in doing so with Rose, and attempts to redeem

himself by means of a last resort, economic marriage-inheritance relationship with Kadzo.

There are the murders and robberies in these stories too, but these crimes do not seem to be the focus of the narratives in which they function in creating the plot-conflict, so much as they seem to serve as settings in which to examine the social institutions of order, whether in marital or informational affairs. A specific narrative examination of property rights, or the right to life without fear of undeserved injury or death at the hands of another, are certainly concerns of Mwagojo's, and such issues are present in all his stories examined here. But exploring the processes by which the forces of crime and order battle each other over these issues clearly gets more narrative development than does the detailed examination of the nature and the consequences of acts of violation of public order. The latter, in terms of its sensationalist value alone, is the more expected focus of popular crime fiction.

In the plot-conflict of "Lemba la Ukoka," Mwagojo has reached a higher level of abstraction than that employed in his earlier stories. Here, not only is there no violence, but also neither the detective hero nor his family are under any direct threat from the non-violent crimes that serve as the story's source of narrative conflict. The bulk of the narrative is taken up with the portrayal of the investigative and law enforcement process: haba na haba

hujaza kibaba [bit by bit fills the measure], as Harry characterizes it with a proverb. It is a process now without the distractions of the hero's personal fear or revenge clouding the issue, even though such emotions provided suspense and motivation in other narratives.

In "Lemba la Ukoka," a synchronic reading can flow naturally from the diachronic development of the story. The perpetration of a crime by an individual against an organization, and that organization's resolution of it, provides a basic oppositional viewpoint from which to organize images, as well as clusters of images functioning as units, synchronically. If in reading and experiencing the synchronic relationships between images and whole scenes the reader becomes aware of a structural opposition between the needs and actions of the individual versus those of the community, in that equation the portrayals of marital-type relationships within "Lemba" would seem to cluster around the individual pole, while instances of the word-power ~~thus~~ would be communal by nature. Actually, marriage itself is a bridge between the two extremes: individuals within that relationship are involved in an attempt to function as a sort of community, even if at first there are only two members within it. However, focusing on individuals within such narrative marriages, especially on their individualistic, anti-marital acts, is the oppositional extreme of the continuum, and it is at that point, for

instance, where lessons of relevance to ordinary, non-literary reality can most likely be drawn.

In any Mwagojo story, the group--society at large, or one of its sub-groups--is going to triumph over the individual. The subgroup may be the law enforcement community against the criminal, or, as was seen in a major sub-theme of "Simu Kutoka Mombasa," against one of its own renegade members, the too-independent detective, in addition to the criminal. The group will muster all its power against the individual, and a crucial aspect of that power is the communal information system. This may take the form of the quotation of traditional, proverbial wisdom against certain anti-social behavior, or it may be represented by the superior information technology of society's protectors and enforcers, from fingerprint detection to phone surveillance to the examination of an individual's personal records in the state's bureaucratic apparatus.

Mwagojo's overt message is that this group power is benevolent. Kenyan society, of course, is not actually under anywhere near the Orwellian police and bureaucratic supervision that the author portrays in his Harry Kidozi serials. That fictional picture, however, might even be characterized as an ideal, particularly if it is interpreted as the idealized modern, technological, urban-society version of the kind of positively-viewed power the community has in traditional social life. If such an interpretation

is justified, then the idea that such control by the group over individual behavior can somehow be pictured as benevolent seems to make more sense.

The individual represented by Mwagojo's detective hero is portrayed as eventually accomodating himself to social expectations in his marriage and in his relationships with the members of his occupational team. The effect of reading all of Mwagojo's stories together is the sense that the themes currently under discussion in this analysis constantly recur and eventually are seen to undergo an evolutionary process. The early single-issue stories present them in rudimentary form, and in isolation; the three Harry Kidozi serials offer a progressive exploration of them, pursued to logical conclusions. In this kind of perception, the expectation is that by the end of "Lemba la Ukoka" the detective has become, from the point of view of society, the ideal husband and law enforcement team-player. On the surface, he seems to be just that, having gone through a necessary process of integration after an initial period of individuality and rebellion. Morals, messages of relevance to daily life, could be constructed out of this integration process which is explored in the individual story and in the serial cycle as a whole. Adultery, for instance, is tempting but wrong, and so is acting too independently in professional work; they are violations of the social grouping ethic. The value of other members of

these groups, and hence the value of joining with them, the spouse on the one hand, and the law-enforcement partners on the other, is gradually demonstrated. These perceptions come not only from the comprehension of diachronic developments as they occur in the elaboration of the plot, but also by means of the synchronic associations which are built up in the process of becoming conscious of interwoven image-patterns, symbol systems.

Still, even in this final story, there is an aesthetically satisfying ambiguity about the detective hero's accommodation to functioning as a group member. This personal reaction of satisfaction over the narrator's reservations derives at least in part from participating in a society where, for example, individualism is a positive value, and the kind of state surveillance portrayed in these fictions is not. In any event, regardless of whether it is satisfying, this ambiguity can be derived from specific story developments, for example, in the continuing acknowledgement by Harry of sexual attraction to women other than his wife, even though his actual behavior is now portrayed as monogamous.

Probably the clearest expression of misgivings about the individual's being subsumed into the group comes in the narrator's introduction of the Garden of Eden sub-narrative. Harry characterizes his own elaborate surveillance and communications technology as "maendeleo ya yule nyoka

aliyemdanganya Hawa" [the progress/development that is of the snake who tricked Eve], then proceeds to narrate the outline of the myth itself. In that story, which to begin with is certainly an ambiguous picture of husband and wife cooperation and mutual reinforcement, it is ironic that the element of oppressive surveillance centers not on "the serpent" but God. In the versions of the story offered in the various religious texts, the sense of shame and the need to conceal that arise from eating the forbidden fruit are predicated on God's constant scrutiny. The irony arises from the fact that regardless of misgivings about the surveillance, there can be no legitimate rebellion against God, just as there can be no legitimate rebellion against society and its institutions like marriage or other kinds of economic relations. Harry ends his reflections on the Adam and Eve narrative by portraying God as the epitome of the anti-parasite: "Mungu mwenyewe alikataa Adamu ale jasho lake" [God Him/Herself denied that Adam eat (by means of) His/Her sweat]. Nevertheless, the means to keep such parasitism from succeeding are just the kind of technological surveillance apparatus which trouble the narrator, at least momentarily--enough to link them with the snake.

The infusion of this element of ambiguity into the otherwise strong thematic messages of accommodation to group order adds a complexity to the narrative, and thereby

actually contributes to the force given these thematic developments. To the extent that the conservative, law-and-order message is open to at least some question, the problem of monotonous didacticism is avoided, something which is an artistic pitfall of fiction aimed at preserving the idealized vision of social order. The hero's misgivings about his law enforcement methods, his deviations from the expectation of sexual fidelity in his marriage, are aspects of verisimilitude as far as his characterization is concerned. For the reader, they offer a greater degree of accessibility in comprehending the personality of the hero, and thus more opportunity for identification with him. After all, in the end, in spite of his misgivings, he does accommodate.

FOOTNOTES

Chapter V

¹Eddie Ganzel, Ndoto ya Mwendawazimu (Madman's Dream), (Dar es Salaam: East African Literature Bureau, 1972); Jogoo la Shamba [Farm Rooster], (Arusha: Eastern Africa Publications, 1978); Kijasho Chembamba [Trickle of Sweat], (Dar es Salaam: Tamasha Publications, 1980); Enili Maalum [Special File], (Tamasha, 1981); Kifo cha Kishenzi [Barbaric Death], (Tamasha, 1984); and Kitanzi [Snare], (Dar es Salaam: Utamaduni Publishers, 1984). Ganzel also collaborated with Hammie Rajab on a 48-page, 600-stanza narrative poem, Kipigo cha Fashisti Iddi Amin Dudu [The Strike/Blow to the Fascist Iddi Amin (large) Insect (pun on Dada and Dudu)], (Tamasha, 1979), and two other of his titles mentioned in biographical blurbs, but for which I have no bibliographical information, are Vipusa Mia Mbili [Two Hundred Rhino Horns (though vipusa also can mean "attractive women")] and Zubani Uziawe [Be Dumbfounded You Should Be Buried (?)].

Some biographical information from the back covers of, first, Ndoto ya Mwendawazimu:

Eddie M.S. Ganzel alizaliwa Kichangani, Morogoro tarehe 12 Februari, 1946. Alielelewa katika shule ya H.H. The Aga-khan, Morogoro hadi darasa la kumi na mbili. Utunzi wa hadithi alianza shuleni hapo akiwa mpenda somo la Kiswahili. Hadithi yake ya kwanza 'Tabasamu la Kuua' ilichapishwa katika gazeti la 'Taifa' hapo 1965. Mpaka wakati huu amefululiza kuyaandika hadithi magazeti mbalimbali ya kiswahili kama Taifa, Nyota, Mfanyakazi na Tamasha. 'Ndoto ya Mwendawazimu' ni hadithi yake ya kwanza kuchapishwa katika kitabu. [Eddie M.S. Ganzel was born in Kichangani, Morogoro, on the 12th of February, 1946. He was educated at the H.H. Aga Khan School of Morogoro through twelfth grade. He began the composition of stories there, being a lover of reading of Swahili. His first story "Killing Smile" was published in the newspaper "Taifa" in 1965. Until the present he has written story after story for various Swahili newspapers like "Taifa", "Nyota", "Mfanyakazi", and "Tamasha". "The Madman's Dream" is his first story to be published in a book.]

and then Kipigo cha Fashisti, additional material only:

...akasoma hadi kidato cha nne na kuanguka katika masomo yote isipokuwa Kiingereza na Kiswahili, ambacho kilimpatia shahada ya G.C.E....Sasa ni mhariri na mtunzi wa vitabu....[and he studied up to form four and fell in all his subjects except English and Swahili, which got him a G.(eneral) C.(ertificate) of E.(ducation) (?) certificate.... Now he is an editor and writer of books...]

²Gerald Prince, "Introduction to the Study of the Narratee," in Reader-Response Criticism, Jane P. Tompkins, ed., (Baltimore: Johns Hopkins University Press, 1980), p. 9.

³James Isnac Mwagojo, "Lemba la Ukoka" pt. 10, Baraza (Kenya), 29 November 1979, p. 3.

⁴Mwagojo, "Chombo cha Kushika Maneno Chatoa Siri", Baraza (Kenya), 18 September, 1969, p. 5.

⁵Mwagojo, "Mkamia Maji Hayanywi", Taifa Weekly (Kenya), 3 October 1970, p. 9 & 12.

⁶Mwagojo, "Ujanja wa Omar Wafanya Wezi Stadi Kunaswa na Polisi", Baraza (Kenya) 18 October 1973, p. 7.

⁷Mwagojo, "Simu Kutoka Mombasa", Baraza (Kenya) 1, 8, 15, 22, 29 March 1979.

⁸E.O. Ashton, Swahili Grammar (London: Longman, 1969), p. 35.

⁹Mwagojo, "Lemba la Ukoka", Baraza (Kenya) 27 September; 4, 11, 18, 25 October; 1, 8, 15, 22, 29 November; 6 December 1979.

¹⁰i.e., the original is in noun-class seven, prefixed with ki- and possessive concord ch-; without prefix and with a possessive l-, the noun then belongs to noun-class five, one of whose functions is to serve as the applicative version of nouns from other noun-classes. See, for instance, Ashton, op.cit., chapter 13.

¹¹Shaaban Saleh Farsi, Swahili Idioms (Nairobi: East Africa Publishing House, 1973), p. 49.

¹²Johnson defines the word as "madness, mania, hallucination, desperation, infatuation, e.g. ana wazimu, he

is mad." Johnson also speculates "cf. mzimu, perh. wazimu is connected and means lit. possession by evil spirits." The Kiswahili Sanifu dictionary makes no such connection. The first part of Johnson's definition of mzimu then is as follows: "spirit of a dead person, spirit of an ancestor. When a man dies he is said to become a mzimu. He has no body, and is thought to be able to have certain powers over living people, and is able to visit them with disease." As for the description wa baridi [of cold/coldness] in connection with wazimu, I was unable to find anything directly relevant in the Swahili cultural studies by Mtoro bin Mwinyi Bakari or A.H.J. Prins. The definitions of baridi in both of the above-mentioned dictionaries do, however, list denotations of calm and passivity in addition to the idea of physical sensation of cold, so baridi is an understandable opposition to -wa kupayuka [of to blab] to describe wazimu. I do not know if Mwagojo's usages are his own creations, or part of his religious/oral narrative heritage.

¹³Roland Barthes, "The World of Wrestling," Mythologies (New York: Hill and Wang, 1972), p. 15-25.

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CONCLUSION

Deriving positive messages about social integration is nothing compared to the experience of exploring a whole range of possibilities of action, both individualistic and group-oriented, social and anti-social. This is the experience of reading the text and making associations based on the perception of the author's artful construction of his narrative. Whether or not the structures explored in this lengthy exegesis are always accessible in every reading of this author, ideally it has been demonstrated how Mwagojo interweaves symbol systems into the action of the story with an effect like that of drummers building up a cross-rhythm beat: it is possible to pick out the individual rhythm lines, yet the whole is more than the sum of these parts. Each observable pattern of symbols Mwagojo employs has its own degree of both frequency, of individual occurrence and obviousness of a given occurrence's belonging to the larger organizational scheme. Even though this rhythm of each image-pattern is different, the music they make together is pleasing, for the different narrative patterns not only harmonize but interrelate in creating the structure of the story. If the tracing process of this analysis has been successful, then the intricacies of the patterns of

Mwagojo's, informational/communal, botanical and marital/sexual imagery in "Lemba la Ukoka," in all the artistic complexity of their interrelationships, have been suggested.

After accounting for the last piece of evidence he has found, Andrew's blood-stained shirt, the hero-narrator voices a similar hope within the story in this aside to the reader:

Sidhani kama nina kitu nilichobakiza
katika kesi hii kila kitu nilichoeleza
nimejitahidi kukikamilisha na ikiwa kuna
kitu nilichobakiza au kusahau pia mimi
ni binadamu kama wewe na kusahau ni
kibinadamu. [I don't think I have
anything I have left out concerning this
case each thing I was told about I have
made an effort to finish it off and if
there is a thing I have left behind or
have forgotten I too am a human being
like you and to forget is human.] (part
eleven).

Ironically, the word Mwagojo/Harry uses for "human being" is abinadamu, literally "son of Adam."

The sense of culmination and closure that comes from reading Mwagojo's collected works and following his

exploration of the themes examined in this analysis is at once real and artificial. It is real to the extent that the narrative developments which give rise to these analytical perceptions, as quoted and contextualized, are seen to constitute a cogent source for the arguments presented.

The sense of closure is artificial in that it depends on viewing the stories as a closed system, and, possibly also, on having a bias toward seeing the evolution of a theme over the course of the narratives as a process of progression towards an authorial ideal. There is no guarantee that there are no other Harry Kidozi stories, even though the newspaper which offered J.I. Mwagojo the opportunity to publish them went out of business within a few months of the publication of the final installment of "Lemba la Ukoka." The assumption, for instance, upon assimilating the story's closing picture of the hero-narrator as good husband and team player, that this represents the writer's depiction of some sort of an ideal state arises out of the perspective that this is the hero's final appearance, so it represents the author's last and therefore best chance to make a thematic point to which he has dedicated his artistry through narrative after narrative. This hypothesis may be more likely, but is no more valid, than the assumption that either of the two other serials presents the author's ideal view of a given thematic

development, with the last exploration functioning only to offer additional perspective on a given issue.

The latter point leads here to an acknowledgement once again of an analytical bias in this dissertation toward the individual story, whether it is a single-issue work or a serial, motivated by the habit of approaching each text as a finished, self-contained piece of verbal art. The detailed exploration of Mwangi's collected works in this chapter is meant to counteract this analytical tendency, by demonstrating how illuminating to the reading of the individual work a narrative-wide knowledge of the author's examinations of themes present in the particular story under analysis can be. The Baraza and Taifa Weekly collections offer a number of opportunities to make similar multi-narrative examinations of other authors' works. It is hoped that the methodology of explication employed in the preceding chapter and this one--to sample one story and then to move to the author's assembled works--offers a compelling picture of the literary richness and pedagogical possibilities this Kenyan Swahili newspaper fiction has to offer.

Still on the horizon are even broader ranges of analysis. This body of fiction needs examination from the sub-generic perspective, looking, for example, at collection-wide examples of detective or romance or historical-political fiction (based on the preliminary

survey of the stories in the collection, represented by appendices 1 and 2, the latter category seems to be rare). A comparative subgeneric study between newspaper and bookbound works would also be interesting, especially one concentrating on the writings of authors who have published in both of these print-medium outlets. Whether anyone ever pursues these questions, the present study will have accomplished its goals if it helps to make known the fact that the body of newspaper fiction published in Swahili represents a vital sector of the modern literary scene, and that these stories open up the readerly vista of fiction-writing in Standard Swahili, in terms of both quantity and quality of works available, for both the scholar and for the general reader.

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Appendix 1: Taifa Weekly Fiction

The following is a listing of fiction which appeared in the Kenyan Swahili-language weekly newspaper Taifa Weekly from Aug. 26, 1961 to Dec. 19, 1981. A comprehensive collection of the issues which appeared during that period, which was made by the Library of Congress and recorded on microfilm, was the source of these stories. A few issues were not received by the Library during the period represented here, so some single-edition stories could be missing, and several serial installments were definitely not available (and are so indicated in this catalogue). As the listing is based on the Library of Congress microfilms currently circulating, it both begins and ends in the middle of serializations in progress. Taifa Weekly continues to publish Swahili fiction to this day.

The main listing is organized alphabetically by author and is numbered for easy reference. Sometimes the author's city or town of origin is given in the original and so is included here. Serialized stories receive one number, with installments indicated by lower-case letters (though upper case L was used to avoid confusion with numeral 1). There is a total of 325 individual listings. The story title is the entry on the second line of each listing. Each new title has an English translation in parentheses. These translations were not repeated for each installment of

serialized stories, but each installment is labelled with the abbreviation "pt." followed by the relevant numeral.

Entries on the next line are the date of publication and the Taifa Weekly page number(s) on which the story or serial segment could be found. It is not uncommon for stories or serial segments to be split during layout and divided among two or more pages in Taifa Weekly. The next entry, "column inches", represents roughly twenty two-inch-wide lines per vertical column inch, about fifty words; the main purpose of this entry is to provide an idea of the length of these stories relative to each other.

The "house cartoonist" of Taifa Leo and Taifa Weekly is Edward G. Gitau; his four-panel comic strips are a feature of almost every daily and weekly issue. If one of Gitau's cartoons was included as a story illustration, this is noted by the use of a "plus sign" (+) just to the right of the "column inches" entry. The first Gitau illustration noted in this cataloguing was for part one of Dodo wa Mombasa's "Jawabu la Swala Zangu" of Sept. 9, 1961 (number 208a-d); by mid-1969 a Gitau cartoon with a caption taken from one or more lines of the story had become regular feature of the week's fiction installment. A very few stories were illustrated by someone other than Gitau, and are so labelled within the "column inches" field.

For reference purposes, a second listing follows the main one, this one organized in chronological order,

containing the author's last name, the appropriate reference number from the main listing, and the date(s) of publication.

I. Main Listing: by Author, Alphabetical Order

1. Author: Adhail, Hussein
 Title: Mapenzi ya Ghafila Yaliyoleta Kifo (Sudden Love That Brought Death)
 Date: Sep 11 65
 Page Number: 9, 12, 14 Column Inches: 52

2. Author: Alwenya, Bi. (Nairobi)
 Title: La Mke Shika, la Mke Usishike (Take What Is the Wife's [Business], Don't Take What Is the Wife's)
 Date: May 13 67
 Page Number: 10, 14 Column Inches: 31

3. Author: Anonymous
 Title: Kifo cha Mary na John (Death of Mary and John)
 Date: Apr 14 73
 Page Number: 14 Column Inches: 20

4. Author: Anonymous
 Title: Mwanaidi (Mwanaidi)
 Date: Apr 28 73
 Page Number: 8, 9, 13 Column Inches: 53 +

- 5a. Author: Anonymous
 Title: Mariamu (Mariamu/Mary), pt. 1
 Date: May 5 73
 Page Number: 12, 14 Column Inches: 44 +

- 5b. Author: Anonymous
 Title: Mariamu, pt. 2
 Date: May 12 73
 Page Number: 13 Column Inches: 19 +

6. Author: Anonymous (Bungoma)
 Title: Maiti Ndani Pipani (The Corpse in the Barrel)
 Date: Jan 23 64
 Page Number: 7, 10, 12 Column Inches: 54 +

7. Author: Anyumba, H.A.
 Title: Marashi Yamfanya Apokanywe Suti (Perfume Gets Him Robbed of a Suit)
 Date: Jan 16 65
 Page Number: 6, 12 Column Inches: 31

8. Author: Awadh, A.I.
 Title: Alihasi na Kukosa Radhi kwa Penzi Hadaa (Lost Manhood and Missed Father's Blessing over Secret Love Affair)
 Date: Mar 11 67
 Page Number: 6 Column Inches: 34

9. Author: Awadh, A.I.
Title: Mpanda Farasi Wawili Huchanika? (The Rider of Two Horses Usually Gets Split in Two?)
Date: Apr 22 67
Page Number: 12, 14 Column Inches: 36
10. Author: Awadh, Abdallah I. (Mombasa)
Title: Ailani Mbachao kwa Gagulo za Mpita Njia (~He Gives Up His Old Friend for a New One Just Coming In)
Date: Jun 24 67
Page Number: 10, 14 Column Inches: 54
11. Author: Baka, A.
Title: Kekka Aepuka Kunyongwa (Kekka Escapes Hanging)
Date: Mar 13 65
Page Number: 6, 11 Column Inches: 41
12. Author: Banzi, Alex
Title: Saa 11 Mbaya na Njema (Eleven Hours Bad and Good)
Date: Feb 28 70
Page Number: 11, 14 Column Inches: 44
13. Author: Banzi, Alex
Title: Mnajimu Moto (Moto the Fortune Teller)
Date: Mar 21 70
Page Number: 9, 16 Column Inches: 36
- 14a. Author: Banzi, Alex T.
Title: Zika Tuone (Bury [Her] and Then Let's See), pt. 1
Date: Jan 13 73
Page Number: 6 Column Inches: 20 +
- 14b. Author: Banzi, Alex T.
Title: Zika Tuone, pt. 2
Date: Jan 20 73
Page Number: 10, 11 Column Inches: 23 +
- 14c. Author: Banzi, Alex T.
Title: Zika Tuone, pt. 3
Date: Jan 27 73
Page Number: 10, 15 Column Inches: 41 +
- 14d. Author: Banzi, Alex T.
Title: Zika Tuone, pt. 4
Date: Feb 3 73
Page Number: 12, 13 Column Inches: 20 +
- 14e. Author: Banzi, Alex T.
Title: Zika Tuone, pt. 5
Date: Feb 10 73
Page Number: missing Column Inches:

- 14f. Author: Banzi, Alex T.
Title: Zika Tuone, pt. 6
Date: Feb 17 73
Page Number: 11 Column Inches: 32 +
- 14g. Author: Banzi, Alex T.
Title: Zika Tuone, pt. 7
Date: Feb 24 73
Page Number: 11, 15 Column Inches: 48 +
- 14h. Author: Banzi, Alex T.
Title: Zika Tuone, pt. 8
Date: Mar 3 73
Page Number: 10, 15 Column Inches: 52 +
- 14i. Author: Banzi, Alex T.
Title: Zika Tuone, pt. 9
Date: Mar 10 73
Page Number: 11, 12, 15 Column Inches: 49 +
- 14j. Author: Banzi, Alex T.
Title: Zika Tuone, pt. 10
Date: Mar 17 73
Page Number: 11 Column Inches: 38 +
15. Author: Baruti, Congo
Title: Mama wa Kambo Awatesa Watoto (Stepmother Torments Children)
Date: Sep 26 64
Page Number: 10 Column Inches: 17
16. Author: Bawazir, O.A.
Title: Mauaji ya Kichawi (Murder by Witchcraft)
Date: Oct 10 64
Page Number: 7, 16 Column Inches: 47
17. Author: Bawazir, O.A.
Title: Mapenzi Haramu Yamvurugia Unyumba (Forbidden Love Destroys His Home Life)
Date: Oct 31 64
Page Number: 11, 12 Column Inches: 54
- 18a. Author: Bawazir, O.A.
Title: Nadhamiria Kumtoa Roho Nami Nijiue (I Intend to Take Her Life and Kill Myself), pt. 1
Date: Dec 5 64
Page Number: 12, 15 Column Inches: 38
- 18b. Author: Bawazir, O.A.
Title: Nadhamiria Kumtoa Roho Nami Nijiue, pt. 2
Date: Dec 11 64

Page Number: 51

Column Inches: 27

19. Author: Bawazir, O.A.
 Title: Majini Wagunduliwa na Kuangamizwa (Genies Discovered and Wiped Out)
 Date: Jan 2 65
 Page Number: 12, 13 Column Inches: 68

20. Author: Bawazir, O.A.
 Title: Apata Kichaa Baada ya Kupoteza Pendo Langu (She Goes Insane After Losing My Love)
 Date: Jan 23 65
 Page Number: 6 Column Inches: 25

21. Author: Bawazir, O.A.
 Title: Kiwete Gaidi Nguvuni (Crippled Gangster in Prison)
 Date: Feb 20 65
 Page Number: 11, 12 Column Inches: 65

22. Author: Bawazir, O.
 Title: Daktari Nisaidie Nitaadhirika (Doctor Help Me I'll Be Put to Shame)
 Date: Mar 20 65
 Page Number: 7, 10 Column Inches: 52

23a. Author: Bawazir, Omar A. (Tanga)
 Title: Shimo la Magaidi (Den of Thieves), pt. 1
 Date: Jul 24 65
 Page Number: 14, 16 Column Inches: 35

23b. Author: Bawazir, Omar A.
 Title: Shimo la Magaidi, pt. 2
 Date: Jul 31 65
 Page Number: 7 Column Inches: 36

23c. Author: Bawazir, Omar A.
 Title: Shimo la Magaidi, pt. 3
 Date: Aug 7 65
 Page Number: 11, 14 Column Inches: 41

23d. Author: Bawazir, Omar A.
 Title: Shimo la Magaidi, pt. 4
 Date: Aug 14 65
 Page Number: 15, 16 Column Inches: 49

23e. Author: Bawazir, Omar A.
 Title: Shimo la Magaidi, pt. 5
 Date: Aug 21 65
 Page Number: 11, 14 Column Inches: 47

23f. Author: Bawazir, Omar A.

Title: Shimo la Magaidi, pt. 6
 Date: Aug 28 65

Page Number: 3, 8, 16 Column Inches: 64

24. Author: Bokoboko
 Title: Mauaji Yasumbua Polisi na Kushtua Raia (Murder Troubles the Police and Shocks the Citizenry)
 Date: Oct 17 64
 Page Number: 15 Column Inches: 34

25a. Author: Bundala, Ben M.
 Title: Asiyesikia la Mkuu (One Who Doesn't Take His Superior's Advice), pt. 1
 Date: Jul 21 73
 Page Number: 12, 14 Column Inches: 50 +

25b. Author: Bundala, Ben M.
 Title: Asiyesikia la Mkuu, pt. 2
 Date: Jul 28 73
 Page Number: 11, 13 Column Inches: 48 +

26a. Author: Chambati, Omari Ali
 Title: Mwito wa Kuua (A Call About Killing) [begun earlier]
 Date: Aug 26 61
 Page Number: 7, 17, 18 Column Inches: 68

26b. Author: Chambati, Omari Ali
 Title: Mwito wa Kuua, pt. ? (2nd available)
 Date: Sep 2 61
 Page Number: 19, 20 Column Inches: 60

27a. Author: Chambati, Omari Ali
 Title: Roho Saba (Seven Souls), pt. 1
 Date: Sep 30 61
 Page Number: 6, 7 Column Inches: 54

27b. Author: Chambati, Omari Ali
 Title: Roho Saba, pt. 2
 Date: Oct 7 61
 Page Number: 5, 11 Column Inches: 37

27c. Author: Chambati, Omari Ali
 Title: Roho Saba, pt. 3
 Date: Oct 28 61
 Page Number: 6 Column Inches: 32

27d. Author: Chambati, Omari Ali
 Title: Roho Saba, pt. 4
 Date: Nov 4 61
 Page Number: 6, 11 Column Inches: 31

27e. Author: Chambati, Omari Ali
 Title: Roho Saba, pt. 5
 Date: Nov 11 61
 Page Number: 6 Column Inches: 37

27f. Author: Chambati, Omari Ali
 Title: Roho Saba, pt. 6
 Date: Nov 18 61
 Page Number: 6 Column Inches: 31

27g. Author: Chambati, Omari Ali
 Title: Roho Saba, pt. 7
 Date: Nov 25 61
 Page Number: 6, 9 Column Inches: 49

28a. Author: Chambati, Omari Ali
 Title: Zara Joka (Zara the Dragon), pt. 1
 Date: Mar 24 62
 Page Number: 7, 11 Column Inches: 72

28b. Author: Chambati, Omari Ali
 Title: Zara Joka, pt. 2
 Date: Mar 31 62
 Page Number: 6 Column Inches: 24

28c. Author: Chambati, Omari Ali
 Title: Zara Joka, pt. 3
 Date: Apr 7 62
 Page Number: 7 Column Inches: 24

28d. Author: Chambati, Omari Ali
 Title: Zara Joka, pt. 4
 Date: Apr 14 62
 Page Number: 6, 11 Column Inches: 38

28e. Author: Chambati, Omari Ali
 Title: Zara Joka, pt. 5
 Date: Apr 21 62
 Page Number: 6 Column Inches: 22

28f. Author: Chambati, Omari Ali
 Title: Zara Joka, pt. 6
 Date: Apr 28 62
 Page Number: 6, 12 Column Inches: 41

29a. Author: Chambati, Omari Ali
 Title: Damu Iliyodhulumiwa (Oppressed Blood), pt. 1
 Date: Aug 18 62
 Page Number: 11, 12 Column Inches: 46

29b. Author: Chambati, Omari Ali

Title: Damu Iliyodhulumiwa, pt. 2
 Date: Aug 25 62
 Page Number: 13, 16 Column Inches: 43

29c. Author: Chambati, Omari Ali
 Title: Damu Iliyodhulumiwa, pt. 3
 Date: Sep 1 62
 Page Number: 10, 12 Column Inches: 34

29d. Author: Chambati, Omari Ali
 Title: Damu Iliyodhulumiwa, pt. 4
 Date: Sept. 8, 1962
 Page Number: 6, 12 Column Inches: 42

29e. Author: Chambati, Omari Ali
 Title: Damu Iliyodhulumiwa, pt. 5
 Date: Sep 15 62
 Page Number: 6, 12 Column Inches: 40

29f. Author: Chambati, Omari Ali
 Title: Damu Iliyodhulumiwa, pt. 6
 Date: Sep 22 62
 Page Number: 6, 12 Column Inches: 48

30a. Author: Chambati, Omari Ali
 Title: Vita vya Kufa na Kupona (Battle of Life and Death), pt. 1
 Date: Dec 15 62
 Page Number: 11 Column Inches: 20

30b. Author: Chambati, Omari Ali
 Title: Vita vya Kufa na Kupona, pt. 2
 Date: Dec 22 62
 Page Number: 6 Column Inches: 19

30c. Author: Chambati, Omari Ali
 Title: Vita vya Kufa na Kupona, pt. 3
 Date: Dec 29 62
 Page Number: 10 Column Inches: 17

30d. Author: Chambati, Omari Ali
 Title: Vita vya Kufa na Kupona, pt. 4
 Date: Jan 5 63
 Page Number: 8 Column Inches: 17

30e. Author: Chambati, Omari Ali
 Title: Vita vya Kufa na Kupona, pt. 5
 Date: Jan 12 63
 Page Number: 5 Column Inches: 17

31a. Author: Chambati, Omari Ali

Title: Chumba cha Mauti (Chamber of Death), pt. 1
 Date: Jun 6 64
 Page Number: 7, 11 Column Inches: 43

31b. Author: Chambati, Omari Ali
 Title: Chumba cha Mauti, pt. 2
 Date: Jun 13 64
 Page Number: 7, 12 Column Inches: 43

31c. Author: Chambati, Omari Ali
 Title: Chumba cha Mauti, pt. 3
 Date: Jun 20 64
 Page Number: 7 Column Inches: 27

31d. Author: Chambati, Omari Ali
 Title: Chumba cha Mauti, pt. 4
 Date: Jun 27 64
 Page Number: 8, 12 Column Inches: 42

31e. Author: Chambati, Omari Ali
 Title: Chumba cha Mauti, pt. 5
 Date: Jul 4 64
 Page Number: 11, 12 Column Inches: 40

31f. Author: Chambati, Omari Ali
 Title: Chumba cha Mauti, pt. 6
 Date: Jul 11 64
 Page Number: 7, 13 Column Inches: 44

31g. Author: Chambati, Omari Ali
 Title: Chumba cha Mauti, pt. 7
 Date: Jul 18 64
 Page Number: 7, 10 Column Inches: 32

31h. Author: Chambati, Omari Ali
 Title: Chumba cha Mauti, pt. 8
 Date: Jul 25 64
 Page Number: 7 Column Inches: 31

32*a-i. Author: Chambati, Omari Ali
 Title: Chumba cha Mauti, pt. 1-8
 Date: Mar 27 65 to May 15 65 (*repeat of 6/6 - 7/25/64)

32i. Author: Chambati, Omari Ali
 Title: Chumba cha Mauti, pt. 9
 Date: May 22 65
 Page Number: 9 Column Inches: 31

32j. Author: Chambati, Omari Ali
 Title: Chumba cha Mauti, pt. 10
 Date: May 29 65

Page Number: 8, 14 Column Inches: 36

32k. Author: Chambati, Omari Ali
 Title: Chumba cha Mauti, pt. 11
 Date: Jun 5 65
 Page Number: 14 Column Inches: 40

32L. Author: Chambati, Omari Ali
 Title: Chumba cha Mauti, pt. 12
 Date: Jun 19 65
 Page Number: 7 Column Inches: 27

32m. Author: Chambati, Omari Ali
 Title: Chumba cha Mauti, pt. 13
 Date: Jun 26 65
 Page Number: 13, 18 Column Inches: 44

Page Number: 8, 14 Column Inches: 36

32k. Author: Chambati, Omari Ali
 Title: Chumba cha Mauti, pt. 11
 Date: Jun 5 65
 Page Number: 14 Column Inches: 40

32L. Author: Chambati, Omari Ali
 Title: Chumba cha Mauti, pt. 12
 Date: Jun 19 65
 Page Number: 7 Column Inches: 27

32m. Author: Chambati, Omari Ali
 Title: Chumba cha Mauti, pt. 13
 Date: Jun 26 65
 Page Number: 13, 18 Column Inches: 44

33a. Author: Chambati, Omari Ali
 Title: Mwamini Mungu Si Mtovu (A Believer in God Is Not Wanting), pt. 1
 Date: Oct 31 70
 Page Number: 11, 12 Column Inches: 30

33b. Author: Chambati, Omari Ali
 Title: Mwamini Mungu Si Mtovu, pt. 2
 Date: Nov 7 70
 Page Number: 12, 14 Column Inches: 32 +

33c. Author: Chambati, Omari Ali
 Title: Mwamini Mungu Si Mtovu, pt. 3
 Date: Nov 14 70
 Page Number: 10, 15 Column Inches: 32 +

33d. Author: Chambati, Omari Ali

Title: Mwamini Mungu Si Mtovu, pt. 4

Date: Nov 21 70

Page Number: 16 Column Inches: 34 +

33e. Author: Chambati, Omari Ali

Title: Mwamini Mungu Si Mtovu, pt. 5

Date: Nov 28 70

Page Number: 17, 19 Column Inches: 42 +

33f. Author: Chambati, Omari Ali

Title: Mwamini Mungu Si Mtovu, pt. 6

Date: Dec 3 70

Page Number: 10, 13 Column Inches: 35 +

34a. Author: Chambati, Omari Ali

Title: Kisiwa cha Sikri (The Island of Sikri), pt. 1

Date: Sep 14 74

Page Number: 6, 8 Column Inches: 80 +

34b. Author: Chambati, Omari Ali

Title: Kisiwa cha Sikri, pt. 2

Date: Sep 21 74

Page Number: 8, 11 Column Inches: 66 +

34c. Author: Chambati, Omari Ali

Title: Kisiwa cha Sikri, pt. 3

Date: Sep 28 74

Page Number: 6, 7 Column Inches: 30 +

34d. Author: Chambati, Omari Ali

Title: Kisiwa cha Sikri, pt. 4

Date: Oct 5 74

Page Number: 6, 11 Column Inches: 54 +

34e. Author: Chambati, Omari Ali

Title: Kisiwa cha Sikri, pt. 5

Date: Oct 12 74

Page Number: missing Column Inches:

34f. Author: Chambati, Omari Ali

Title: Kisiwa cha Sikri, pt. 6

Date: Oct 19 74

Page Number: 10, 11 Column Inches: 38 +

34g. Author: Chambati, Omari Ali

Title: Kisiwa cha Sikri, pt. 7

Date: Oct 26 74

Page Number: 6, 7, 11 Column Inches: 46 +

34h. Author: Chambati, Omari Ali

Title: Kisiwa cha Sikri, pt. 8

Date: Nov 2 74

Page Number: 9

Column Inches: 28 +

34i. Author: Chambati, Omari Ali

Title: Kisiwa cha Sikri, pt. 9

Date: Nov 9 74

Page Number: 7 Column Inches: 27 +

34j. Author: Chambati, Omari Ali

Title: Kisiwa cha Sikri, pt. 10

Date: Nov 16 74

Page Number: 9, 11 Column Inches: 72 +

34k. Author: Chambati, Omari Ali

Title: Kisiwa cha Sikri, pt. 11

Date: Nov 23 74

Page Number: 7, 8 Column Inches: 96 +

34L. Author: Chambati, Omari Ali

Title: Kisiwa cha Sikri, pt. 12

Date: Nov 30 74

Page Number: 14, 15 Column Inches: 68 +

34m. Author: Chambati, Omari Ali

Title: Kisiwa cha Sikri, pt. 13

Date: Dec 7 74

Page Number: 8, 10 Column Inches: 58 +

34n. Author: Chambati, Omari Ali

Title: Kisiwa cha Sikri, pt. 14

Date: Dec 14 74

Page Number: 9, 11 Column Inches: 71 +

34o. Author: Chambati, Omari Ali

Title: Kisiwa cha Sikri, pt. 15

Date: Dec 21 74

Page Number: 8, 11 Column Inches: 54 +

34p. Author: Chambati, Omari Ali

Title: Kisiwa cha Sikri, pt. 16

Date: Dec 28 74

Page Number: 5, 7 Column Inches: 71 +

35. Author: Chanda, Liza R.

Title: Usiache Mbachao kwa Msala Upitao (Don't Leave Your [old familiar] Mat for Another You Pass By)

Date: Feb 28 76

Page Number: 9, 10 Column Inches: 54 +

36. Author: Charles, Franco

Title: Maiti ya Daktari Yadidimizwa (Doctor's Corpse Deep-Sixed)

Date: Dec 9 67

Page Number: 8, 16 Column Inches: 42

37a. Author: Charo, Charlton

Title: Mchunguzi (Investigator), pt. 1

Date: Nov 28 81

Page Number: 9, 10 Column Inches: 31 +

37b. Author: Charo, Charlton

Title: Mchunguzi, pt. 2

Date: Dec 5 81

Page Number: 6, 9 Column Inches: 43 +

37c. Author: Charo, Charlton

Title: Mchunguzi, pt. 3

Date: Dec 12 81

Page Number: 13 Column Inches: 44 +

37d. Author: Charo, Charlton

Title: Mchunguzi, pt. 4

Date: Dec 19 81

Page Number: 9, 11 Column Inches: 35 + (continues)

38. Author: Chiapo, C.A.

Title: Kila Mtaka Nasaba Hupata Mwingi Msiba (Anyone Who Boasts a Great Ancestry Brings Much Trouble on Himself)

Date: Jun 6 81

Page Number: 8, 12 Column Inches: 28 +

39. Author: Chiapo, Chiapo Ali

Title: Mke Pazia (Wife [Behind the] Curtains)

Date: Sep 19 81

Page Number: 9, 11 Column Inches: 74 +

40. Author: Farrar, Betty

Title: Thawabu ya Ukwere (Lust's Reward)

Date: Oct 4 80

Page Number: 6 Column Inches: 34 +

41a. Author: Farrar, Betty

Title: Majuto Mjukuu (Regrets Are a Grandchild), pt. 1

Date: Oct 18 80

Page Number: 9 Column Inches: 40 +

41b. Author: Farrar, Betty

Title: Majuto Mjukuu, pt. 2

Date: Oct 25 80

Page Number: 9 Column Inches: 31 +

41c. Author: Farrar, Betty

Title: Majuto Mjukuu, pt. 3

Date: Nov 1 80

Page Number: 9 Column Inches: 19 +

42. Author: Farrar, Betty

Title: Kirohoroho cha Fedha (Obsession with Money)

Date: Nov 8 80

Page Number: 9 Column Inches: 36 +

43. Author: Farrar, Betty

Title: Mla Kuku wa Mwenzake (One Who Eats His Neighbor's Chicken)

Date: Jun 13 81

Page Number: 9, 11 Column Inches: 61 +

44. Author: Farrar, Betty

Title: Talaka ya Mpakani Yamtoa Jasho Kimwaga (A Divorce by Border-Crossing Makes Kimwaga Sweat)

Date: Jun 20 81

Page Number: 9 Column Inches: 22 +

45. Author: Farrar, Betty

Title: Mtoto wa Kambo (Stepchild)

Date: Aug 22 81

Page Number: 9 Column Inches: 46 +

46a. Author: Ganzel, Eddie

Title: Tabasamu la Kuua (Killing Smile), pt. 1

Date: Oct 2 65

Page Number: 7, 8 Column Inches: 56

46b. Author: Ganzel, Eddie

Title: Tabasamu la Kuua, pt. 2

Date: Oct 9 65

Page Number: 7, 9 Column Inches: 59

46c. Author: Ganzel, Eddie

Title: Tabasamu la Kuua, pt. 3

Date: Oct 16 65

Page Number: 9, 12 Column Inches: 38

46d. Author: Ganzel, Eddie

Title: Tabasamu la Kuua, pt. 4

Date: Oct 23 65

Page Number: missing Column Inches:

46e. Author: Ganzel, Eddie

Title: Tabasamu la Kuua, pt. 5

Date: Oct 30 65

Page Number: 7, 13 Column Inches: 57

46f. Author: Ganzel, Eddie
 Title: Tabasamu la Kuua, pt. 6
 Date: Nov 6 65
 Page Number: 7 Column Inches: 36

46g. Author: Ganzel, Eddie
 Title: Tabasamu la Kuua, pt. 7
 Date: Nov 13 65
 Page Number: 9, 12 Column Inches: 38

46h. Author: Ganzel, Eddie
 Title: Tabasamu la Kuua, pt. 8
 Date: Nov 20 65
 Page Number: missing Column Inches:

46i. Author: Ganzel, Eddie
 Title: Tabasamu la Kuua, pt. 9
 Date: Nov 27 65
 Page Number: 13, 14 Column Inches: 35

46j. Author: Ganzel, Eddie
 Title: Tabasamu la Kuua, pt. 10
 Date: Dec 4 65
 Page Number: 9, 13 Column Inches: 42

46k. Author: Ganzel, Eddie
 Title: Tabasamu la Kuua, pt. 11
 Date: Dec 11 65
 Page Number: 7 Column Inches: 43

46L. Author: Ganzel, Eddie
 Title: Tabasamu la Kuua, pt. 12
 Date: Dec 18 65
 Page Number: 9, 12 Column Inches: 43

46m. Author: Ganzel, Eddie
 Title: Tabasamu la Kuua, pt. 13
 Date: Dec 25 65
 Page Number: 7 Column Inches: 40

46n. Author: Ganzel, Eddie
 Title: Tabasamu la Kuua, pt. 14
 Date: Jan 1 66
 Page Number: 5 Column Inches: 38

46o. Author: Ganzel, Eddie
 Title: Tabasamu la Kuua, pt. 15
 Date: Jan 8 66
 Page Number: 5, 8 Column Inches: 47

46p. Author: Ganzel, Eddie

Title: Tabasamu la Kuua, pt. 16
 Date: Jan 15 66
 Page Number: 7, 12 Column Inches: 48

46q. Author: Ganzel, Eddie
 Title: Tabasamu la Kuua, pt. 17
 Date: Jan 22 66
 Page Number: 10, 12 Column Inches: 46

46r. Author: Ganzel, Eddie
 Title: Tabasamu la Kuua, pt. 18
 Date: Jan 29 66
 Page Number: 7, 10 Column Inches: 67

47a. Author: Ganzel, Eddie
 Title: Ujumbe wa Kuua (Message of Murder), pt. 1
 Date: Jun 11 66
 Page Number: 10 Column Inches: 36

47b. Author: Ganzel, Eddie
 Title: Ujumbe wa Kuua, pt. 2
 Date: Jun 18 66
 Page Number: 11 Column Inches: 35

47c. Author: Ganzel, Eddie
 Title: Ujumbe wa Kuua, pt. 3
 Date: Jun 25 66
 Page Number: 9 Column Inches: 34

47d. Author: Ganzel, Eddie
 Title: Ujumbe wa Kuua, pt. 4
 Date: Jul 2 66
 Page Number: 12 Column Inches: 27

47e. Author: Ganzel, Eddie
 Title: Ujumbe wa Kuua, pt. 5
 Date: Jul 16 66
 Page Number: 9, 14 Column Inches: 65

47f. Author: Ganzel, Eddie
 Title: Ujumbe wa Kuua, pt. 6
 Date: Jul 23 66
 Page Number: missing Column Inches:

48a. Author: Ganzel, Eddie
 Title: Zimwi Likujualo Halikuli Likakuisha (A Demon Who Knows You Won't Completely Devour You), pt. 1
 Date: Dec 23 67
 Page Number: 6, 11 Column Inches: 82

48b. Author: Ganzel, Eddie

Title: Zimwi Likujualo Halikuli Likakuisha, pt. 2
 Date: Dec 30 67
 Page Number: missing Column Inches:

48c. Author: Ganzel, Eddie
 Title: Zimwi Likujualo Halikuli Likakuisha, pt. 3
 Date: Jan 6 68
 Page Number: 8, 10 Column Inches: 27

48d. Author: Ganzel, Eddie
 Title: Zimwi Likujualo Halikuli Likakuisha, pt. 4
 Date: Jan 13 68
 Page Number: 8 Column Inches: 50

48e. Author: Ganzel, Eddie
 Title: Zimwi Likujualo Halikuli Likakuisha, pt. 5
 Date: Jan 20 68
 Page Number: 8 Column Inches: 46

48f. Author: Ganzel, Eddie
 Title: Zimwi Likujualo Halikuli Likakuisha, pt. 6
 Date: Jan 27 68
 Page Number: 10 Column Inches: 47

48g. Author: Ganzel, Eddie
 Title: Zimwi Likujualo Halikuli Likakuisha, pt. 7
 Date: Feb 3 68
 Page Number: missing Column Inches:

49a. Author: Ganzel, Eddie
 Title: Yowe la Kifo (Scream of Death), pt. 1
 Date: Mar 16 68
 Page Number: 6, 10 Column Inches: 38

49b. Author: Ganzel, Eddie
 Title: Yowe la Kifo, pt. 2
 Date: Mar 23 68
 Page Number: 6, 11 Column Inches: 84

49c. Author: Ganzel, Eddie
 Title: Yowe la Kifo, pt. 3
 Date: Mar 30 68
 Page Number: 10, 16 Column Inches: 78

49d. Author: Ganzel, Eddie
 Title: Yowe la Kifo, pt. 4
 Date: Apr 13 68
 Page Number: 6, 12 Column Inches: 73

49e. Author: Ganzel, Eddie
 Title: Yowe la Kifo, pt. 5

Date: Apr 20 68
 Page Number: 6, 10 Column Inches: 67

49f. Author: Ganzel, Eddie
 Title: Yowe la Kifo, pt. 6
 Date: Apr 27 68
 Page Number: 8, 12 Column Inches: 44

49g. Author: Ganzel, Eddie
 Title: Yowe la Kifo, pt. 7
 Date: May 4 68
 Page Number: 6, 10 Column Inches: 74

49h. Author: Ganzel, Eddie
 Title: Yowe la Kifo, pt. 8
 Date: May 11 68
 Page Number: 6, 11 Column Inches: 65

49i. Author: Ganzel, Eddie
 Title: Yowe la Kifo, pt. 9
 Date: May 18 68
 Page Number: 6, 11 Column Inches: 76

49j. Author: Ganzel, Eddie
 Title: Yowe la Kifo, pt. 10
 Date: May 25 68
 Page Number: 7, 12 Column Inches: 42

50a. Author: Ganzel, Eddie
 Title: Kwa Nini Nife? (Why Must I Die?), pt. 1
 Date: Sep 14 68
 Page Number: 8, 9, 13 Column Inches: 44

50b. Author: Ganzel, Eddie
 Title: Kwa Nini Nife?, pt. 2
 Date: Sep 21 68
 Page Number: 8, 9 Column Inches: 52

50c. Author: Ganzel, Eddie
 Title: Kwa Nini Nife?, pt. 3
 Date: Sep 28 68
 Page Number: 15, 16 Column Inches: 54

50d. Author: Ganzel, Eddie
 Title: Kwa Nini Nife?, pt. 4
 Date: Oct 5 68
 Page Number: 8, 13 Column Inches: 53

50e. Author: Ganzel, Eddie
 Title: Kwa Nini Nife?, pt. 5
 Date: Oct 12 68

Page Number: 8, 13 Column Inches: 60

50f. Author: Ganzel, Eddie
Title: Kwa Nini Nife?, pt. 6
Date: Oct 19 68
Page Number: 6, 7 Column Inches: 67

50g. Author: Ganzel, Eddie
Title: Kwa Nini Nife?, pt. 7
Date: Oct 26 68
Page Number: 8 Column Inches: 52

50h. Author: Ganzel, Eddie
Title: Kwa Nini Nife?, pt. 8
Date: Nov 2 68
Page Number: 6, 15 Column Inches: 55

51a. Author: Ganzel, Eddie
Title: Huba Madhara (Love Is Disaster), pt. 1
Date: Nov 9 68
Page Number: 6, 8, 18 Column Inches: 74

51b. Author: Ganzel, Eddie
Title: Huba Madhara, pt. 2
Date: Nov 16 68
Page Number: 6, 17 Column Inches: 70

51c. Author: Ganzel, Eddie
Title: Huba Madhara, pt. 3
Date: Nov 23 68
Page Number: 7, 12 Column Inches: 64

51d. Author: Ganzel, Eddie
Title: Huba Madhara, pt. 4
Date: Nov 30 68
Page Number: 8, 17 Column Inches: 76

51e. Author: Ganzel, Eddie
Title: Huba Madhara, pt. 5
Date: Dec 7 68
Page Number: 6, 8 Column Inches: 78

51f. Author: Ganzel, Eddie
Title: Huba Madhara, pt. 6
Date: Dec 14 68
Page Number: 8, 17 Column Inches: 65

51g. Author: Ganzel, Eddie
Title: Huba Madhara, pt. 7
Date: Dec 21 68
Page Number: 7, 17 Column Inches: 55

51h. Author: Ganzel, Eddie
Title: Huba Madhara, pt. 8
Date: Dec 28 68
Page Number: 8 Column Inches: 25

52a. Author: Ganzel, Eddie
Title: Mwito wa Hima (Emergency Call), pt. 1
Date: Feb 15 69
Page Number: 6 Column Inches: 42

52b. Author: Ganzel, Eddie
Title: Mwito wa Hima, pt. 2
Date: Feb 22 69
Page Number: 6, 12 Column Inches: 37

52c. Author: Ganzel, Eddie
Title: Mwito wa Hima, pt. 3
Date: Mar 1 69
Page Number: 6 Column Inches: 34 (+ Mtynge cartoon)

52d. Author: Ganzel, Eddie
Title: Mwito wa Hima, pt. 4
Date: Mar 8 69
Page Number: 6, 10 Column Inches: 37

52e. Author: Ganzel, Eddie
Title: Mwito wa Hima, pt. 5
Date: Mar 15 69
Page Number: 6, 8 Column Inches: 44

52f. Author: Ganzel, Eddie
Title: Mwito wa Hima, pt. 6
Date: Mar 22 69
Page Number: 5, 12 Column Inches: 49

52g. Author: Ganzel, Eddie
Title: Mwito wa Hima, pt. 7
Date: Mar 29 69
Page Number: 6, 15 Column Inches: 49

52h. Author: Ganzel, Eddie
Title: Mwito wa Hima, pt. 8
Date: Apr 5 69
Page Number: 6 Column Inches: 54

52i. Author: Ganzel, Eddie
Title: Mwito wa Hima, pt. 9
Date: Apr 12 69
Page Number: 7, 13 Column Inches: 43

52j. Author: Ganzel, Eddie

Title: Mwito wa Hima, pt. 10

Date: Apr 19 69

Page Number: 10, 11 Column Inches: 44

52k. Author: Ganzel, Eddie

Title: Mwito wa Hima, pt. 11

Date: Apr 26 69

Page Number: 7, 11, 16 Column Inches: 49

53a. Author: Ganzel, Eddie

Title: Fedha Fedheha (Money Is a Shameful Thing), pt. 1

Date: May 3 69

Page Number: 6, 7, 12 Column Inches: 47 +

53b. Author: Ganzel, Eddie

Title: Fedha Fedheha, pt. 2

Date: May 10 69

Page Number: 11 Column Inches: 38 +

53c. Author: Ganzel, Eddie

Title: Fedha Fedheha, pt. 3

Date: May 17 69

Page Number: 11, 14 Column Inches: 38 +

53d. Author: Ganzel, Eddie

Title: Fedha Fedheha, pt. 4

Date: May 24 69

Page Number: 11 Column Inches: 35 +

53e. Author: Ganzel, Eddie

Title: Fedha Fedheha, pt. 5

Date: May 31 69

Page Number: 7, 8 Column Inches: 38 +

53f. Author: Ganzel, Eddie

Title: Fedha Fedheha, pt. 6

Date: Jun 7 69

Page Number: 7, 14 Column Inches: 27 +

53g. Author: Ganzel, Eddie

Title: Fedha Fedheha, pt. 7

Date: Jun 14 69

Page Number: 11 Column Inches: 36 +

53h. Author: Ganzel, Eddie

Title: Fedha Fedheha, pt. 8

Date: Jun 21 69

Page Number: 6, 11 Column Inches: 38 +

53i. Author: Ganzel, Eddie

Title: Fedha Fedheha, pt. 9

Date: Aug 23 69

Page Number: 7, 13

Column Inches: 44

54a. Author: Ganzel, Eddie

Title: Magaidi wa Dr. Shulla (Dr. Shulla's Gangsters), pt. 1

Date: Oct 4 69

Page Number: 7, 10

Column Inches: 44 +

54b. Author: Ganzel, Eddie

Title: Magaidi wa Dr. Shulla, pt. 2

Date: Oct 11 69

Page Number: 4, 8, 10

Column Inches: 42 +

54c. Author: Ganzel, Eddie

Title: Magaidi wa Dr. Shulla, pt. 3

Date: Oct 18 69

Page Number: 6

Column Inches: 37

54d. Author: Ganzel, Eddie

Title: Magaidi wa Dr. Shulla, pt. 4

Date: Oct 25 69

Page Number: 7

Column Inches: 36

54e. Author: Ganzel, Eddie

Title: Magaidi wa Dr. Shulla, pt. 5

Date: Nov 1 69

Page Number: 6, 7

Column Inches: 36 +

54f. Author: Ganzel, Eddie

Title: Magaidi wa Dr. Shulla, pt. 6

Date: Nov 8 69

Page Number: 9, 10

Column Inches: 35

54g. Author: Ganzel, Eddie

Title: Magaidi wa Dr. Shulla, pt. 7

Date: Nov 15 69

Page Number: 9

Column Inches: 34 +

54h. Author: Ganzel, Eddie

Title: Magaidi wa Dr. Shulla, pt. 8

Date: Nov 22 69

Page Number: 4, 15

Column Inches: 30 +

54i. Author: Ganzel, Eddie

Title: Magaidi wa Dr. Shulla, pt. 9

Date: Nov 29 69

Page Number: 13

Column Inches: 30 +

54j. Author: Ganzel, Eddie

Title: Magaidi wa Dr. Shulla, pt. 10

Date: Dec 6 69

Page Number: 6 Column Inches: 31 +

54k. Author: Ganzel, Eddie
Title: Magaidi wa Dr. Shulla, pt. 11
Date: Dec 13 69
Page Number: 8 Column Inches: 32

54L. Author: Ganzel, Eddie
Title: Magaidi wa Dr. Shulla, pt. 12
Date: Dec 27 69
Page Number: 4 Column Inches: 19

54m. Author: Ganzel, Eddie
Title: Magaidi wa Dr. Shulla, pt. 13
Date: Jan 3 70
Page Number: 7, 15 Column Inches: 26

54n. Author: Ganzel, Eddie
Title: Magaidi wa Dr. Shulla, pt. 14
Date: Jan 10 70
Page Number: 4 Column Inches: 25 (+ Kibera cartoon)

54o. Author: Ganzel, Eddie
Title: Magaidi wa Dr. Shulla, pt. 15
Date: Jan 17 70
Page Number: 11 Column Inches: 32 (+ Kibera cartoon)

54p. Author: Ganzel, Eddie
Title: Magaidi wa Dr. Shulla, pt. 16
Date: Feb 21 70
Page Number: 12 Column Inches: 25

54q. Author: Ganzel, Eddie
Title: Magaidi wa Dr. Shulla, pt. 17
Date: Feb 28 70
Page Number: 8, 10, 15 Column Inches: 27 +

54r. Author: Ganzel, Eddie
Title: Magaidi wa Dr. Shulla, pt. 18
Date: Mar 7 70
Page Number: 6 Column Inches: 40 +

55a. Author: Ganzel, Eddie
Title: Kipi Kikusikitishacho? (Which Thing Makes You Feel Sorry?), pt. 1
Date: Mar 28 70
Page Number: 7 Column Inches: 27 +

55b. Author: Ganzel, Eddie
Title: Kipi Kikusikitishacho?, pt. 2
Date: Apr 4 70

Page Number: 6, 15 Column Inches: 34 +

55c. Author: Ganzel, Eddie
Title: Kipi Kikusikitishacho?, pt. 3
Date: Apr 11 70
Page Number: 12, 15 Column Inches: 27 +

55d. Author: Ganzel, Eddie
Title: Kipi Kikusikitishacho?, pt. 4
Date: Apr 18 70
Page Number: 11 Column Inches: 32 +

55e. Author: Ganzel, Eddie
Title: Kipi Kikusikitishacho?, pt. 5
Date: Apr 25 70
Page Number: 6, 14 Column Inches: 28 +

55f. Author: Ganzel, Eddie
Title: Kipi Kikusikitishacho?, pt. 6
Date: May 2 70
Page Number: 6 Column Inches: 25 +

55g. Author: Ganzel, Eddie
Title: Kipi Kikusikitishacho?, pt. 7
Date: May 9 70
Page Number: 5, 14 Column Inches: 35 +

55h. Author: Ganzel, Eddie
Title: Kipi Kikusikitishacho?, pt. 8
Date: May 16 70
Page Number: 5, 15, 18 Column Inches: 30 +

55i. Author: Ganzel, Eddie
Title: Kipi Kikusikitishacho?, pt. 9
Date: May 23 70
Page Number: 12 Column Inches: 38 +

55j. Author: Ganzel, Eddie
Title: Kipi Kikusikitishacho?, pt. 10
Date: May 30 70
Page Number: 16, 18 Column Inches: 30 +

55k. Author: Ganzel, Eddie
Title: Kipi Kikusikitishacho?, pt. 11
Date: Jun 6 70
Page Number: 5, 12 13 Column Inches: 37 +

55L. Author: Ganzel, Eddie
Title: Kipi Kikusikitishacho?, pt. 12
Date: Jun 13 70
Page Number: 10 Column Inches: 37 +

55m. Author: Ganzel, Eddie
 Title: Kipi Kikusikitishacho?, pt. 13
 Date: Jun 20 70
 Page Number: 6, 11 Column Inches: 27 +

55n. Author: Ganzel, Eddie
 Title: Kipi Kikusikitishacho?, pt. 14
 Date: Jun 27 70
 Page Number: 5, 15 Column Inches: 28 +

55o. Author: Ganzel, Eddie
 Title: Kipi Kikusikitishacho?, pt. 15
 Date: Jul 4 70
 Page Number: 10 Column Inches: 26 +

55p. Author: Ganzel, Eddie
 Title: Kipi Kikusikitishacho?, pt. 16
 Date: Jul 11 70
 Page Number: missing Column Inches:

55q. Author: Ganzel, Eddie
 Title: Kipi Kikusikitishacho?, pt. 17
 Date: Jul 18 70
 Page Number: 12 Column Inches: 26 +

55r. Author: Ganzel, Eddie
 Title: Kipi Kikusikitishacho?, pt. 18
 Date: Jul 25 70
 Page Number: 11, 13 Column Inches: 26 +

55s. Author: Ganzel, Eddie
 Title: Kipi Kikusikitishacho?, pt. 19
 Date: Aug 1 70
 Page Number: 7, 16 Column Inches: 34 +

55t. Author: Ganzel, Eddie
 Title: Kipi Kikusikitishacho?, pt. 20
 Date: Aug 8 70
 Page Number: 12 Column Inches: 26 +

55u. Author: Ganzel, Eddie
 Title: Kipi Kikusikitishacho?, pt. 21
 Date: Aug 15 70
 Page Number: 11 Column Inches: 38 +

55v. Author: Ganzel, Eddie
 Title: Kipi Kikusikitishacho?, pt. 22
 Date: Aug 22 70
 Page Number: 6, 11 Column Inches: 30 +

55w. Author: Ganzel, Eddie

Title: Kipi Kikusikitishacho?, pt. 23
 Date: Aug 29 70
 Page Number: 7, 15 Column Inches: 30 +

55x. Author: Ganzel, Eddie
 Title: Kipi Kikusikitishacho?, pt. 24
 Date: Sep 5 70
 Page Number: 12, 13, 16 Column Inches: 30 +

55y. Author: Ganzel, Eddie
 Title: Kipi Kikusikitishacho?, pt. 25
 Date: Sep 12 70
 Page Number: 10 Column Inches: 28 +

56a. Author: Ganzel, Eddie
 Title: Lamsiki Bweha (So Long, Jackal), pt. 1
 Date: Oct 10 70
 Page Number: 13 Column Inches: 30 +

56b. Author: Ganzel, Eddie
 Title: Lamsiki Bweha, pt. 2
 Date: Oct 24 70
 Page Number: 12 Column Inches: 31 +

56c. Author: Ganzel, Eddie
 Title: Lamsiki Bweha, pt. 3
 Date: Oct 31 70
 Page Number: 12 Column Inches: 32 +

56d. Author: Ganzel, Eddie
 Title: Lamsiki Bweha, pt. 4
 Date: Nov 7 70
 Page Number: 11, 13 Column Inches: 31 +

56e. Author: Ganzel, Eddie
 Title: Lamsiki Bweha, pt. 5
 Date: Nov 14 70
 Page Number: 12 Column Inches: 31 +

56f. Author: Ganzel, Eddie
 Title: Lamsiki Bweha, pt. 6
 Date: Nov 21 70
 Page Number: 14 Column Inches: 38 +

56g. Author: Ganzel, Eddie
 Title: Lamsiki Bweha, pt. 7
 Date: Nov 28 70
 Page Number: 12, 19 Column Inches: 30 +

56h. Author: Ganzel, Eddie
 Title: Lamsiki Bweha, pt. 3

Date: Dec 5 70
Page Number: 12

Column Inches: 37 +

56i. Author: Ganzel, Eddie
Title: Lamsiki Bweha, pt. 9
Date: Dec 12 70
Page Number: 8, 11

Column Inches: 34 +

56j. Author: Ganzel, Eddie
Title: Lamsiki Bweha, pt. 10
Date: Dec 19 70
Page Number: 10, 15

Column Inches: 30 +

56k. Author: Ganzel, Eddie
Title: Lamsiki Bweha, pt. 11
Date: Dec 26 70
Page Number: 12, 13

Column Inches: 28 +

56L. Author: Ganzel, Eddie
Title: Lamsiki Bweha, pt. 12
Date: Jan 2 71
Page Number: 9, 11

Column Inches: 28 +

56m. Author: Ganzel, Eddie
Title: Lamsiki Bweha, pt. 13
Date: Jan 9 71
Page Number: 9

Column Inches: 27 +

56n. Author: Ganzel, Eddie
Title: Lamsiki Bweha, pt. 14
Date: Jan 16 71
Page Number: 9

Column Inches: 31 +

56o. Author: Ganzel, Eddie
Title: Lamsiki Bweha, pt. 15
Date: Jan 23 71
Page Number: 6

Column Inches: 30 +

56p. Author: Ganzel, Eddie
Title: Lamsiki Bweha, pt. 16
Date: Jan 30 71
Page Number: 11, 12

Column Inches: 30 +

56q. Author: Ganzel, Eddie
Title: Lamsiki Bweha, pt. 17
Date: Feb 6 71
Page Number: 11

Column Inches: 37 +

56r. Author: Ganzel, Eddie
Title: Lamsiki Bweha, pt. 18
Date: Feb 13 71

Page Number: 10

Column Inches: 26 +

56s. Author: Ganzel, Eddie
Title: Lamsiki Bweha, pt. 19
Date: Feb 20 71
Page Number: 6

Column Inches: 38 +

56t. Author: Ganzel, Eddie
Title: Lamsiki Bweha, pt. 20
Date: Feb 27 71
Page Number: 11, 15

Column Inches: 35 +

56u. Author: Ganzel, Eddie
Title: Lamsiki Bweha, pt. 21
Date: Mar 6 71
Page Number: 7

Column Inches: 27 +

56v. Author: Ganzel, Eddie
Title: Lamsiki Bweha, pt. 22
Date: Mar 13 71
Page Number: 6

Column Inches: 23 +

56w. Author: Ganzel, Eddie
Title: Lamsiki Bweha, pt. 23
Date: Mar 20 71
Page Number: 11

Column Inches: 34 +

56x. Author: Ganzel, Eddie
Title: Lamsiki Bweha, pt. 24
Date: Mar 27 71
Page Number: 6, 7

Column Inches: 30 +

56y. Author: Ganzel, Eddie
Title: Lamsiki Bweha, pt. 25
Date: Apr 3 71
Page Number: 9, 12

Column Inches: 34 +

56z. Author: Ganzel, Eddie
Title: Lamsiki Bweha, pt. 26
Date: Apr 10 71
Page Number: 12

Column Inches: 26 +

56aa. Author: Ganzel, Eddie
Title: Lamsiki Bweha, pt. 27
Date: Apr 17 71
Page Number: 11

Column Inches: 32 +

56ab. Author: Ganzel, Eddie
Title: Lamsiki Bweha, pt. 28
Date: Apr 24 71
Page Number: 4, 15

Column Inches: 26 +

56ac. Author: Ganzel, Eddie
 Title: Lamsiki Bweha, pt. 29
 Date: May 1 71
 Page Number: 11, 12 Column Inches: 36 +

56ad. Author: Ganzel, Eddie
 Title: Lamsiki Bweha, pt. 30
 Date: May 8 71
 Page Number: 12, 13 Column Inches: 33 +

56ae. Author: Ganzel, Eddie
 Title: Lamsiki Bweha, pt. 31
 Date: May 15 71
 Page Number: 22 Column Inches: 28 +

56af. Author: Ganzel, Eddie
 Title: Lamsiki Bweha, pt. 32
 Date: May 22 71
 Page Number: 6, 12, 15 Column Inches: 40 +

57a. Author: Ganzel, Eddie
 Title: Eva (Eva), pt. 1
 Date: Jul 24 71
 Page Number: 4, 14 Column Inches: 55 +

57b. Author: Ganzel, Eddie
 Title: Eva, pt. 2
 Date: Jul 31 71
 Page Number: 4, 5 Column Inches: 38 +

57c. Author: Ganzel, Eddie
 Title: Eva, pt. 3
 Date: Aug 7 71
 Page Number: 11, 12, 14 Column Inches: 47 +

57d. Author: Ganzel, Eddie
 Title: Eva, pt. 4
 Date: Aug 14 71
 Page Number: 4, 5 Column Inches: 66 +

57e. Author: Ganzel, Eddie
 Title: Eva, pt. 5
 Date: Aug 21 71
 Page Number: 4, 12 Column Inches: 38 +

57f. Author: Ganzel, Eddie
 Title: Eva, pt. 6
 Date: Aug 28 71
 Page Number: 11, 12, 14 Column Inches: 44 +

57g. Author: Ganzel, Eddie

Title: Eva, pt. 7
 Date: Sep 4 71
 Page Number: 4 Column Inches: 27 +

57h. Author: Ganzel, Eddie
 Title: Eva, pt. 8
 Date: Sep 11 71
 Page Number: 11 Column Inches: 35 +

57i. Author: Ganzel, Eddie
 Title: Eva, pt. 9
 Date: Sep 18 71
 Page Number: 4, 13 Column Inches: 25 +

57j. Author: Ganzel, Eddie
 Title: Eva, pt. 10
 Date: Sep 25 71
 Page Number: 6, 14, 15 Column Inches: 41 +

57k. Author: Ganzel, Eddie
 Title: Eva, pt. 11
 Date: Oct 2 71
 Page Number: 6, 13 Column Inches: 26 +

57L. Author: Ganzel, Eddie
 Title: Eva, pt. 12
 Date: Oct 9 71
 Page Number: 4, 13 Column Inches: 35 +

57m. Author: Ganzel, Eddie
 Title: Eva, pt. 13
 Date: Oct 16 71
 Page Number: 12 Column Inches: 31 +

57n. Author: Ganzel, Eddie
 Title: Eva, pt. 14
 Date: Oct 23 71
 Page Number: 13 Column Inches: 27 +

57o. Author: Ganzel, Eddie
 Title: Eva, pt. 15
 Date: Oct 30 71
 Page Number: 6 Column Inches: 38 +

57p. Author: Ganzel, Eddie
 Title: Eva, pt. 16
 Date: Nov 6 71
 Page Number: 4, 13 Column Inches: 40 +

58a. Author: Ganzel, Eddie
 Title: Dalili ya Mauti (Evidence of Death), pt. 1

Date: Dec 4 71
Page Number: 11
Column Inches: 32

58b. Author: Ganzel, Eddie
Title: Dalili ya Mauti, pt. 2
Date: Dec 11 71
Page Number: 11
Column Inches: 30 +

58c. Author: Ganzel, Eddie
Title: Dalili ya Mauti, pt. 3
Date: Dec 18 71
Page Number: 4, 17
Column Inches: 26 +

58d. Author: Ganzel, Eddie
Title: Dalili ya Mauti, pt. 4
Date: Dec 25 71
Page Number: 9
Column Inches: 34 +

58e. Author: Ganzel, Eddie
Title: Dalili ya Mauti, pt. 5
Date: Jan 1 72
Page Number: 10
Column Inches: 38 +

58f. Author: Ganzel, Eddie
Title: Dalili ya Mauti, pt. 6
Date: Jan 8 72
Page Number: 13
Column Inches: 36 +

58g. Author: Ganzel, Eddie
Title: Dalili ya Mauti, pt. 7
Date: Jan 15 72
Page Number: 11
Column Inches: 37 +

58h. Author: Ganzel, Eddie
Title: Dalili ya Mauti, pt. 8
Date: Jan 22 72
Page Number: 4, 14
Column Inches: 34 +

58i. Author: Ganzel, Eddie
Title: Dalili ya Mauti, pt. 9
Date: Jan 29 72
Page Number: 11
Column Inches: 30 +

58j. Author: Ganzel, Eddie
Title: Dalili ya Mauti, pt. 10
Date: Feb 12 72
Page Number: 9
Column Inches: 28 +

58k. Author: Ganzel, Eddie
Title: Dalili ya Mauti, pt. 11
Date: Feb 19 72

Page Number: 12, 14
Column Inches: 40 +

59L. Author: Ganzel, Eddie
Title: Dalili ya Mauti, pt. 12
Date: Feb 26 72
Page Number: 13, 14
Column Inches: 31 +

59a. Author: Ganzel, Eddie
Title: Maisha Hatari (Life Is Danger), pt. 1
Date: Apr 22 72
Page Number: 10, 15
Column Inches: 50 +

59b. Author: Ganzel, Eddie
Title: Maisha Hatari, pt. 2
Date: Apr 29 72
Page Number: 6
Column Inches: 35 +

59c. Author: Ganzel, Eddie
Title: Maisha Hatari, pt. 3
Date: May 6 72
Page Number: 13
Column Inches: 24 +

59d. Author: Ganzel, Eddie
Title: Maisha Hatari, pt. 4
Date: May 13 72
Page Number: 12, 15
Column Inches: 38 +

59e. Author: Ganzel, Eddie
Title: Maisha Hatari, pt. 5
Date: May 20 72
Page Number: 6, 12
Column Inches: 40 +

59f. Author: Ganzel, Eddie
Title: Maisha Hatari, pt. 6
Date: May 27 72
Page Number: 11, 15
Column Inches: 38 +

59g. Author: Ganzel, Eddie
Title: Maisha Hatari, pt. 7
Date: Jun 3 72
Page Number: 6, 15
Column Inches: 36 +

59h. Author: Ganzel, Eddie
Title: Maisha Hatari, pt. 8
Date: Jun 10 72
Page Number: 10, 15
Column Inches: 38 +

59i. Author: Ganzel, Eddie
Title: Maisha Hatari, pt. 9
Date: Jun 17 72
Page Number: 10, 15
Column Inches: 43 +

59j. Author: Ganzel, Eddie
 Title: Maisha Hatari, pt. 10
 Date: Jun 24 72
 Page Number: 13, 15 Column Inches: 36 +

59k. Author: Ganzel, Eddie
 Title: Maisha Hatari, pt. 11
 Date: Jul 1 72
 Page Number: 11 Column Inches: 35 +

59L. Author: Ganzel, Eddie
 Title: Maisha Hatari, pt. 12
 Date: Jul 8 72
 Page Number: 13, 14 Column Inches: 36 +

59m. Author: Ganzel, Eddie
 Title: Maisha Hatari, pt. 13
 Date: Jul 15 72
 Page Number: 13, 15 Column Inches: 36 +

59n. Author: Ganzel, Eddie
 Title: Maisha Hatari, pt. 14
 Date: Jul 22 72
 Page Number: 10, 15 Column Inches: 47 +

59o. Author: Ganzel, Eddie
 Title: Maisha Hatari, pt. 15
 Date: Jul 29 72
 Page Number: 13 Column Inches: 27 +

59p. Author: Ganzel, Eddie
 Title: Maisha Hatari, pt. 16
 Date: Aug 5 72
 Page Number: 6, 15 Column Inches: 37 +

60a. Author: Ganzel, Eddie
 Title: Ukimpata Mkomoe (If You Find Him Kill Him), pt. 1
 Date: Sep 23 72
 Page Number: 11 Column Inches: 40 +

60*. Author: Ganzel, Eddie
 Title: Ukimpata Mkomoe
 Date: Oct 72
 Page Number: *missing Column Inches:

60*. Author: Ganzel, Eddie
 Title: Ukimpata Mkomoe
 Date: Nov 4 72
 Page Number: *missing Column Inches:

60b. Author: Ganzel, Eddie

Title: Ukimpata Mkomoe, pt. ?
 Date: Nov 25 72
 Page Number: 4 Column Inches: 25 +

60c. Author: Ganzel, Eddie
 Title: Ukimpata Mkomoe, pt. ?
 Date: Dec 2 72
 Page Number: 12, 13 Column Inches: 32 +

60*. Author: Ganzel, Eddie
 Title: Ukimpata Mkomoe
 Date: Dec 9 72
 Page Number: *missing Column Inches:

60e. Author: Ganzel, Eddie
 Title: Ukimpata Mkomoe, pt. ?
 Date: Dec 23 72
 Page Number: 13 Column Inches: 23 +

60*. Author: Ganzel, Eddie
 Title: Ukimpata Mkomoe
 Date: Dec 30 72
 Page Number: *missing Column Inches:

60*. Author: Ganzel, Eddie
 Title: Ukimpata Mkomoe
 Date: Jan 6 73
 Page Number: *missing Column Inches:

60f. Author: Ganzel, Eddie
 Title: Ukimpata Mkomoe, pt. ?
 Date: Jan 27 73
 Page Number: 6 Column Inches: 32 +

60g. Author: Ganzel, Eddie
 Title: Ukimpata Mkomoe, pt. ?
 Date: Feb 3 73
 Page Number: 11 Column Inches: 28 +

60*. Author: Ganzel, Eddie
 Title: Ukimpata Mkomoe
 Date: Feb 10 73
 Page Number: *missing Column Inches:

61a. Author: Ganzel, Eddie
 Title: Harufu ya Mauaji (Scent of Murder), pt. 1
 Date: Aug 4 73
 Page Number: 4, 13 Column Inches: 40 +

61b. Author: Ganzel, Eddie
 Title: Harufu ya Mauaji, pt. 2

Date: Aug 11 73
Page Number: 6 Column Inches: 31 +

61c. Author: Ganzel, Eddie
Title: Harufu ya Mauaji, pt. 3
Date: Aug 18 73
Page Number: 13 Column Inches: 30 +

61d. Author: Ganzel, Eddie
Title: Harufu ya Mauaji, pt. 4
Date: Aug 25 73
Page Number: 12 Column Inches: 30 +

61e. Author: Ganzel, Eddie
Title: Harufu ya Mauaji, pt. 5
Date: Sep 1 73
Page Number: 13 Column Inches: 28 +

61f. Author: Ganzel, Eddie
Title: Harufu ya Mauaji, pt. 6
Date: Sep 8 73
Page Number: 11 Column Inches: 30 +

61g. Author: Ganzel, Eddie
Title: Harufu ya Mauaji, pt. 7
Date: Sep 15 73
Page Number: 13 Column Inches: 26 +

61h. Author: Ganzel, Eddie
Title: Harufu ya Mauaji, pt. 8
Date: Sep 22 73
Page Number: 11 Column Inches: 27 +

62a. Author: Ganzel, Eddie
Title: Bwege Mtegoni (Fool in a Trap), pt. 1
Date: Jan 4 75
Page Number: 5 Column Inches: 37 +

62b. Author: Ganzel, Eddie
Title: Bwege Mtegoni, pt. 2
Date: Jan 11 75
Page Number: 5, 7 Column Inches: 36 +

62c. Author: Ganzel, Eddie
Title: Bwege Mtegoni, pt. 3
Date: Jan 18 75
Page Number: 7 Column Inches: 37 +

62d. Author: Ganzel, Eddie
Title: Bwege Mtegoni, pt. 4
Date: Jan 25 75

Page Number: 7 Column Inches: 41 +

62e. Author: Ganzel, Eddie
Title: Bwege Mtegoni, pt. 5
Date: Feb 1 75
Page Number: 9, 11 Column Inches: 40 +

62f. Author: Ganzel, Eddie
Title: Bwege Mtegoni, pt. 6
Date: Feb 8 75
Page Number: 9 Column Inches: 24 +

62g. Author: Ganzel, Eddie
Title: Bwege Mtegoni, pt. 7
Date: Feb 15 75
Page Number: 9 Column Inches: 37 +

62h. Author: Ganzel, Eddie
Title: Bwege Mtegoni, pt. 8
Date: Feb 22 75
Page Number: 9 Column Inches: 36 +

62i. Author: Ganzel, Eddie
Title: Bwege Mtegoni, pt. 9
Date: Mar 1 75
Page Number: 8 Column Inches: 40 +

62j. Author: Ganzel, Eddie
Title: Bwege Mtegoni, pt. 10
Date: Mar 8 75
Page Number: 7, 8 Column Inches: 54 +

62k. Author: Ganzel, Eddie
Title: Bwege Mtegoni, pt. 11
Date: Mar 15 75
Page Number: 7, 8 Column Inches: 37

62L. Author: Ganzel, Eddie
Title: Bwege Mtegoni, pt. 12
Date: Mar 22 75
Page Number: 10, 13 Column Inches: 35 +

62m. Author: Ganzel, Eddie
Title: Bwege Mtegoni, pt. 13
Date: Mar 29 75
Page Number: 7, 11 Column Inches: 71 +

62n. Author: Ganzel, Eddie
Title: Bwege Mtegoni, pt. 14
Date: Apr 5 75
Page Number: 7 Column Inches: 37 +

62o. Author: Ganzel, Eddie
 Title: Bwege Mtegoni, pt. 15
 Date: Apr 12 75
 Page Number: 9
 Column Inches: 30 +

63a. Author: Ganzel, Eddie
 Title: Ladha ya Fedha (The Taste of Money), pt. 1
 Date: Apr 19 75
 Page Number: 6, 7
 Column Inches: 28 +

63b. Author: Ganzel, Eddie
 Title: Ladha ya Fedha, pt. 2
 Date: Apr 26 75
 Page Number: 4
 Column Inches: 32 +

63c. Author: Ganzel, Eddie
 Title: Ladha ya Fedha, pt. 3
 Date: May 3 75
 Page Number: 6, 7, 11
 Column Inches: 46 +

63d. Author: Ganzel, Eddie
 Title: Ladha ya Fedha, pt. 4
 Date: May 10 75
 Page Number: 6
 Column Inches: 32 +

63e. Author: Ganzel, Eddie
 Title: Ladha ya Fedha, pt. 5
 Date: May 17 75
 Page Number: 4, 5
 Column Inches: 27 +

63f. Author: Ganzel, Eddie
 Title: Ladha ya Fedha, pt. 6
 Date: May 24 75
 Page Number: 8, 9, 15
 Column Inches: 37 +

63g. Author: Ganzel, Eddie
 Title: Ladha ya Fedha, pt. 7
 Date: May 31 75
 Page Number: 9, 10
 Column Inches: 49 +

63h. Author: Ganzel, Eddie
 Title: Ladha ya Fedha, pt. 8
 Date: Jun 7 75
 Page Number: 6
 Column Inches: 24 +

63i. Author: Ganzel, Eddie
 Title: Ladha ya Fedha, pt. 9
 Date: Jun 14 75
 Page Number: 8
 Column inches: 28 +

63j. Author: Ganzel, Eddie

Title: Ladha ya Fedha, pt. 10
 Date: Jun 21 75
 Page Number: 9
 Column Inches: 31 +

63k. Author: Ganzel, Eddie
 Title: Ladha ya Fedha, pt. 11
 Date: Jun 28 75
 Page Number: 6
 Column Inches: 31 +

63L. Author: Ganzel, Eddie
 Title: Ladha ya Fedha, pt. 12
 Date: Jul 5 75
 Page Number: 9
 Column Inches: 30 +

63m. Author: Ganzel, Eddie
 Title: Ladha ya Fedha, pt. 13
 Date: Jul 12 75
 Page Number: 7
 Column Inches: 30 +

63n. Author: Ganzel, Eddie
 Title: Ladha ya Fedha, pt. 14
 Date: Jul 19 75
 Page Number: 6
 Column Inches: 31 +

63o. Author: Ganzel, Eddie
 Title: Ladha ya Fedha, pt. 15
 Date: Jul 26 75
 Page Number: 9
 Column Inches: 30 +

63p. Author: Ganzel, Eddie
 Title: Ladha ya Fedha, pt. 16
 Date: Aug 2 75
 Page Number: 9
 Column Inches: 30 +

63q. Author: Ganzel, Eddie
 Title: Ladha ya Fedha, pt. 17
 Date: Aug 9 75
 Page Number: 9
 Column Inches: 26 +

63r. Author: Ganzel, Eddie
 Title: Ladha ya Fedha, pt. 18
 Date: Aug 16 75
 Page Number: 9
 Column Inches: 34 +

63s. Author: Ganzel, Eddie
 Title: Ladha ya Fedha, pt. 19
 Date: Aug 23 75
 Page Number: 9
 Column Inches: 21 +

63t. Author: Ganzel, Eddie
 Title: Ladha ya Fedha, pt. 20

Date: Aug 30 75
Page Number: 6, 10 Column Inches: 51 +

63u. Author: Ganzel, Eddie
Title: Ladha ya Fedha, pt. 21
Date: Sep 6 75
Page Number: 6, 11 Column Inches: 53 +

63v. Author: Ganzel, Eddie
Title: Ladha ya Fedha, pt. 22
Date: Sep 13 75
Page Number: 6, 11 Column Inches: 60 +

63w. Author: Ganzel, Eddie
Title: Ladha ya Fedha, pt. 23
Date: Sep 20 75
Page Number: 6, 11 Column Inches: 58 +

63x. Author: Ganzel, Eddie
Title: Ladha ya Fedha, pt. 24
Date: Sep 27 75
Page Number: 14 Column Inches: 27 +

63y. Author: Ganzel, Eddie
Title: Ladha ya Fedha, pt. 25
Date: Oct 4 75
Page Number: 10 Column Inches: 38 +

64a. Author: Ganzel, Eddie
Title: Uhasama (Enmity), pt. 1
Date: Aug 7 76
Page Number: 8 Column Inches: 49 +

64b. Author: Ganzel, Eddie
Title: Uhasama, pt. 2
Date: Aug 14 76
Page Number: 9 Column Inches: 37 +

64c. Author: Ganzel, Eddie
Title: Uhasama, pt. 3
Date: Aug 21 76
Page Number: 9 Column Inches: 47 +

64d. Author: Ganzel, Eddie
Title: Uhasama, pt. 4
Date: Aug 28 76
Page Number: 8 Column Inches: 44 +

64e. Author: Ganzel, Eddie
Title: Uhasama, pt. 5
Date: Sep 4 76

Page Number: 8 Column Inches: 41 +

61f. Author: Ganzel, Eddie
Title: Uhasama, pt. 6
Date: Sep 11 76
Page Number: 8, 10 Column Inches: 31 +

64g. Author: Ganzel, Eddie
Title: Uhasama, pt. 7
Date: Sep 18 76
Page Number: 8 Column Inches: 47 +

64h. Author: Ganzel, Eddie
Title: Uhasama, pt. 8
Date: Sep 25 76
Page Number: 8, 9 Column Inches: 50 +

64i. Author: Ganzel, Eddie
Title: Uhasama, pt. 9
Date: Oct 2 76
Page Number: 8 Column Inches: 52 +

64j. Author: Ganzel, Eddie
Title: Uhasama, pt. 10
Date: Oct 9 76
Page Number: 8 Column Inches: 42 +

64k. Author: Ganzel, Eddie
Title: Uhasama, pt. 11
Date: Oct 16 76
Page Number: 8 Column Inches: 49 +

64L. Author: Ganzel, Eddie
Title: Uhasama, pt. 12
Date: Oct 23 76
Page Number: 8 Column Inches: 44 +

64m. Author: Ganzel, Eddie
Title: Uhasama, pt. 13
Date: Oct 30 76
Page Number: 8 Column Inches: 43 +

64n. Author: Ganzel, Eddie
Title: Uhasama, pt. 14
Date: Nov 6 76
Page Number: 8 Column Inches: 55 +

64o. Author: Ganzel, Eddie
Title: Uhasama, pt. 15
Date: Nov 13 76
Page Number: 8 Column Inches: 49 +

64p. Author: Ganzel, Eddie
 Title: Uhasama, pt. 16
 Date: Nov 20 76
 Page Number: 8

Column Inches: 49

64q. Author: Ganzel, Eddie
 Title: Uhasama, pt. 17
 Date: Nov 27 76
 Page Number: 8

Column Inches: 50 +

64r. Author: Ganzel, Eddie
 Title: Uhasama, pt. 18
 Date: Dec 4 76
 Page Number: 8

Column Inches: 40 +

64s. Author: Ganzel, Eddie
 Title: Uhasama, pt. 19
 Date: Dec 11 76
 Page Number: 6

Column Inches: 31

64t. Author: Ganzel, Eddie
 Title: Uhasama, pt. 20
 Date: Dec 18 76
 Page Number: 7, 8, 9

Column Inches: 38 +

64u. Author: Ganzel, Eddie
 Title: Uhasama, pt. 21
 Date: Dec 25 76
 Page Number: missing

Column Inches:

64v. Author: Ganzel, Eddie
 Title: Uhasama, pt. 22
 Date: Jan 1 77
 Page Number: missing

Column Inches:

64w. Author: Ganzel, Eddie
 Title: Uhasama, pt. 23
 Date: Jan 8 77
 Page Number: 8, 9

Column Inches: 40 +

65a. Author: Hailey, Alex
 Title: Asili (Roots), pt. 1
 Date: Apr 21 79
 Page Number: 6

Column Inches: 36 +

65b. Author: Hailey, Alex
 Title: Asili, pt. 2
 Date: Apr 28 79
 Page Number: 6

Column Inches: 48 +

65c. Author: Hailey, Alex

Title: Asili, pt. 3
 Date: May 5 79
 Page Number: 6, 9

Column Inches: 49

65d. Author: Hailey, Alex
 Title: Asili, pt. 4
 Date: May 12 79
 Page Number: 6

Column Inches: 42 +

65e. Author: Hailey, Alex
 Title: Asili, pt. 5
 Date: May 19 79
 Page Number: 6

Column Inches: 35 +

65f. Author: Hailey, Alex
 Title: Asili, pt. 6
 Date: May 26 79
 Page Number: 9

Column Inches: 27 +

65g. Author: Hailey, Alex
 Title: Asili, pt. 7
 Date: Jun 2 79
 Page Number: 9

Column Inches: 36 +

65h. Author: Hailey, Alex
 Title: Asili, pt. 8
 Date: Jun 16 79
 Page Number: 6

Column Inches: 48 +

65i. Author: Hailey, Alex
 Title: Asili, pt. 9
 Date: Jun 23 79
 Page Number: 6

Column Inches: 41 +

65j. Author: Hailey, Alex
 Title: Asili, pt. 10
 Date: Jun 30 79
 Page Number: 8

Column Inches: 37 +

65k. Author: Hailey, Alex
 Title: Asili, pt. 11
 Date: Jul 7 79
 Page Number: 6

Column Inches: 41 +

65L. Author: Hailey, Alex
 Title: Asili, pt. 12
 Date: Jul 14 79
 Page Number: 6

Column Inches: 60 +

65m. Author: Hailey, Alex
 Title: Asili, pt. 13

- Date: Jul 21 79
Page Number: 8, 9 Column Inches: 76 +
- 65n. Author: Hailey, Alex
Title: Asili, pt. 14
Date: Jul 28 79
Page Number: 8, 9 Column Inches: 78 +
- 65o. Author: Hailey, Alex
Title: Asili, pt. 15
Date: Aug 4 79
Page Number: 8, 9 Column Inches: 61 +
- 65p. Author: Hailey, Alex
Title: Asili, pt. 16
Date: Aug 11 79
Page Number: 8 Column Inches: 52 +
- 65q. Author: Hailey, Alex
Title: Asili, pt. 17
Date: Aug 18 79
Page Number: 8, 9 Column Inches: 84 +
- 65r. Author: Hailey, Alex
Title: Asili, pt. 18
Date: Aug 25 79
Page Number: 8 Column Inches: 25 +
66. Author: Ibrahim, Kayeyo
Title: Tamaa Mbele, Mwisho Mauti (Desire in Front, Death at the End)
Date: Oct 10 70
Page Number: 12, 15 Column Inches: 35 +
67. Author: Januari, Simon K.
Title: Pango la Mifupa ya Watu (Cave of Human Bones)
Date: Dec 16 67
Page Number: 6, 16 Column Inches: 48
68. Author: Job, Sam (Nairobi)
Title: Kila Mtu Ale Haki Yake (Every Person Should Get What's Coming to Him)
Date: Mar 26 64
Page Number: 10, 12 Column Inches: 41
69. Author: Julius, Ambrose
Title: Mwerevu Hajinyoi (A Smart Person Doesn't Shave Himself)
Date: Sep 23 67
Page Number: 6 Column Inches: 55

70. Author: Kadibo, P.M.
Title: Niko Jela kwa Kuua Bila Kukusudia (I'm in Jail for Unintentional Homicide)
Date: Jun 17 67
Page Number: 6 Column Inches: 36
71. Author: Kadibo, Peter M. (Tanga)
Title: Bi. Zata Kwini wa Kufukua Maiti (Ms. Zata the Queen of Digging Up Corpses)
Date: Aug 5 67
Page Number: 12 Column Inches: 27
72. Author: Kadibo, Peter M.
Title: Utanijutia (You'll Miss Me)
Date: Jun 8 68
Page Number: 6 Column Inches: 37
- 73a. Author: Kagissa, Peter
Title: Mtoto Mpotevu Akutwa Maiti (Evil Child Gets Found a Corpse), pt. 1
Date: May 9 64
Page Number: 7, 12 Column Inches: 52
- 73b. Author: Kagissa, Peter
Title: Mtoto Mpotevu Akutwa Maiti, pt. 2
Date: May 16 64
Page Number: 7, 11 Column Inches: 42
- 74a. Author: Kahaso, Raphael
Title: Usiku wa Mauaji (Night of Murder), pt. 1
Date: Jan 26 74
Page Number: 8 Column Inches: 50
- 74b. Author: Kahaso, Raphael
Title: Usiku wa Mauaji, pt. 2
Date: Feb 2 74
Page Number: 6, 7 Column Inches: 50 +
- 74c. Author: Kahaso, Raphael
Title: Usiku wa Mauaji, pt. 3
Date: Feb 9 74
Page Number: 9, 11 Column Inches: 46
75. Author: Kalawa, Jackson
Title: Lipa Kodi ya Masanja (Pay the Masanja Tax [name of a gang of criminals])
Date: Feb 26 66
Page Number: 11, 12 Column Inches: 24
76. Author: Kambona, R.S. (Dar)

Title: Najua Uko Mbioni Kufanya Uganga Nikurudie (I Know You're Hurrying to Cast a Spell To Make Me Return to You)
Date: Jul 10 65
Page Number: 7, 8, 12, 15 Column Inches: 56

77. Author: Karashani, P.K.
Title: Vita Havina Macho (War Doesn't Have Eyes)
Date: Dec 19 64
Page Number: 6, 10 Column Inches: 37

78. Author: Kashkash
Title: Shahidi Aliyeshtua Korti (Witness Who Shocked the Court)
Date: Oct 8 66
Page Number: 10, 11 Column Inches: 47

79a. Author: Kashkash
Title: Mrembo Mwenye Mikiki (Beautiful Woman with Spears), pt. 1
Date: Feb 17 68
Page Number: 8 Column Inches: 43 (+ cartoons by 'Fred')

79b. Author: Kashkash
Title: Mrembo Mwenye Mikiki, pt. 2
Date: Feb 24 68
Page Number: 8 Column Inches: 36

79c. Author: Kashkash
Title: Mrembo Mwenye Mikiki, pt. 3
Date: Mar 2 68
Page Number: 6 Column Inches: 25

80. Author: Kashuru, Adam
Title: Uvumbuzi wa Chakula na Dawa za Nyoka (Discovery of Snake Food and Medicine)
Date: Jun 25 66
Page Number: 7, 15, 16, 17 Column Inches: 139 (1st prize)

81a. Author: Katalambula, Diana
Title: Mvuke wa Damu (Steam-Cloud of Blood), pt. 1
Date: Jan 7 78
Page Number: 8 Column Inches: 36 +

81b. Author: Katalambula, Diana
Title: Mvuke wa Damu, pt. 2
Date: Jan 14 78
Page Number: 8 Column Inches: 27 +

81c. Author: Katalambula, Diana
Title: Mvuke wa Damu, pt. 3
Date: Jan 21 78

Page Number: 8, 9 Column Inches: 22 +

82a. Author: Katalambula, Diana
Title: Mauti kwa Maiti (Death for a Corpse), pt. 1
Date: Jan 28 78
Page Number: 8 Column Inches: 64 +

82b. Author: Katalambula, Diana
Title: Mauti kwa Maiti, pt. 2
Date: Feb 4 78
Page Number: 8 Column Inches: 36 +

82c. Author: Katalambula, Diana
Title: Mauti kwa Maiti, pt. 3
Date: Feb 11 78
Page Number: 8 Column Inches: 27 +

82d. Author: Katalambula, Diana
Title: Mauti kwa Maiti, pt. 4
Date: Feb 18 78
Page Number: 8 Column Inches: 16 (never cont.)

83. Author: Katalambula, F.H.H.
Title: Nia Yangu Nimpeleke Kisura Huyu Ahera (My Intent Is to Send This Playgirl to the Afterlife)
Date: Sep 19 64
Page Number: 11 Column Inches: 36

84. Author: Katalambula, F.H.H.
Title: Heshima Kitu cha Bure (Respect Costs Nothing)
Date: Mar 30 74
Page Number: 6, 7 Column Inches: 42 +

85. Author: Katili, Sumu
Title: Kiberenge (male protagonist's name), pt. 1
Date: Oct 22 77
Page Number: 8, 9, 11 Column Inches: 62 + (never cont.)

86a. Author: Kaule, S.T.
Title: Napambana na Mfalme wa Majizi (I Run Afoul of the King of Thieves), pt. 1
Date: Feb 23 63
Page Number: 6, 12 Column Inches: 43

86b. Author: Kaule, S.T.
Title: Napambana na Mfalme wa Majizi, pt. 2
Date: Apr 9 63
Page Number: 8 Column Inches: 23

86c. Author: Kaule, S.T.
Title: Napambana na Mfalme wa Majizi, pt. 3

Date: Apr 16 63
Page Number: 8

Column Inches: 23

87. Author: Kibwezi, Kariuki Francis
Title: Ya Mungu Ni Mengi (God Works in Many Ways)
Date: Mar 12 64
Page Number: 14, 16

Column Inches: 35

88. Author: Kidege, Kea Mohamed
Title: Mtibua Penzi Apigwa 'Dunga' (Love Doctor Gets an Injection)
Date: Jan 7 67
Page Number: 11

Column Inches: 34

89. Author: Kiso, J.M.
Title: Majuto Huja Nyuma (Regrets Always Come from Behind)
Date: Jul 8 67
Page Number: 12

Column Inches: 58

90a. Author: Kiso, J.N.
Title: Mapenzi ya Hospitali (Hospital Love Affairs), pt. 1
Date: Sep 16 67
Page Number: 12

Column Inches: 32

90b. Author: Kiso, J.N.
Title: Mapenzi ya Hospitali, pt. 2
Date: Sep 23 67
Page Number: 16

Column Inches: 16

91. Author: Kundanda, Omari Juma (Mafia)
Title: Unspokiokota Tahadhari (When You Find It, Watch Out)
Date: Aug 26 67
Page Number: 8

Column Inches: 31

92. Author: Kunumbara, D.M.M.
Title: Kisura Kaniuza Nikatandikwa (Playgirl Sells Me and I Get Laid Out)
Date: Dec 31 66
Page Number: 12

Column Inches: 28

93. Author: Kunumbara, D.M.M. (Dar)
Title: Tamaa Yenye Majuto (Desire that Bears Regrets)
Date: May 6 67
Page Number: 10, 14

Column Inches: 46

94a. Author: Lamu M.D.
Title: Maiti ya Msichana (A Girl's Corpse), pt. 1
Date: Feb 28 81
Page Number: 9

Column Inches: 23

94b. Author: Lamu M.D.

Title: Maiti ya Msichana, pt. 2
Date: Mar 7 81
Page Number: 9

Column Inches: 27 +

94c. Author: Lamu M.D.
Title: Maiti ya Msichana, pt. 3
Date: Mar 14 81
Page Number: 9

Column Inches: 27 +

94d. Author: Lamu M.D.
Title: Maiti ya Msichana, pt. 4
Date: Mar 21 81
Page Number: 9

Column Inches: 30 +

94e. Author: Lamu M.D.
Title: Maiti ya Msichana, pt. 5
Date: Mar 28 81
Page Number: 8

Column Inches: 24 +

94f. Author: Lamu M.D.
Title: Maiti ya Msichana, pt. 6
Date: Apr 4 81
Page Number: 9, 11

Column Inches: 40 +

94g. Author: Lamu M.D.
Title: Maiti ya Msichana, pt. 7
Date: Apr 11 81
Page Number: 9, 11

Column Inches: 36 +

94h. Author: Lamu M.D.
Title: Maiti ya Msichana, pt. 8
Date: Apr 18 81
Page Number: 9

Column Inches: 26 +

94i. Author: Lamu M.D.
Title: Maiti ya Msichana, pt. 9
Date: Apr 25 81
Page Number: 8

Column Inches: 41 +

94j. Author: Lamu M.D.
Title: Maiti ya Msichana, pt. 10
Date: May 2 81
Page Number: 9

Column Inches: 31 +

94k. Author: Lamu M.D.
Title: Maiti ya Msichana, pt. 11
Date: May 9 81
Page Number: 9

Column Inches: 34 +

94L. Author: Lamu M.D.
Title: Maiti ya Msichana, pt. 12

Date: May 16 81
Page Number: 8

Column Inches: 32 +

94m. Author: Lamu M.D.
Title: Maiti ya Msichana, pt. 13
Date: May 23 81
Page Number: 9

Column Inches: 42 +

94n. Author: Lamu M.D.
Title: Maiti ya Msichana, pt. 14
Date: May 30 81
Page Number: 8, 11

Column Inches: 31 +

95. Author: Lazaro, Robert N. (Aga Khan P.S., Musoma)
Title: Kodi ya Mauti (Price of Death)
Date: Feb 25 67
Page Number: 12

Column Inches: 53

96. Author: Lazaro, R.
Title: Kileo cha Mauti (Deadly Intoxicant)
Date: Apr 29 67
Page Number: 12

Column Inches: 40

97. Author: Lazaro, R.
Title: Siasa Yamfundisha Kujitegemea (Politics Teaches His Self-Reliance)
Date: Jul 1 67
Page Number: 10

Column Inches: 37

98. Author: Lazaro, R.M.
Title: Mtende Akutendae! (Do to Him as He Does to You!)
Date: Aug 12 67
Page Number: 12, 14

Column Inches: 64 +?

99. Author: Lazaro, Robert
Title: Tume ya Magaidi (Business of Gangsters [gang name])
Date: Feb 10 68
Page Number: 9

Column Inches: 36

100. Author: Lucas, Augustine
Title: Honorata (Honorata)
Date: Jan 12 74
Page Number: 7

Column Inches: 52

101a. Author: Lwoga, Denis
Title: Pakia Twende (Load Up and Let's Go), pt. 1
Date: Jan 25 69
Page Number: 11, 12

Column Inches: 59

101b. Author: Lwoga, Denis
Title: Pakia Twende, pt. 2

Date: Feb 1 69
Page Number: 7, 12

Column Inches: 27

101c. Author: Lwoga, Denis
Title: Pakia Twende, pt. 3
Date: Feb 8 69
Page Number: 6, 10

Column Inches: 58

102. Author: Macha, W.A.
Title: Mashaka Ni Hatari Lakini Imani Huokoa (Doubts Are Danger But Belief Always Comes to the Rescue)
Date: Apr 2 66
Page Number: 10, 12, 14

Column Inches: 71

103. Author: Macrea, J.S.
Title: Kisa cha Mapenzi Matatu ya Ajabu (Story of Three Astonishing Love Affairs)
Date: Jun 24 67
Page Number: 12, 14, 15

Column Inches: 56

104. Author: Magerason, Issa I.
Title: Usiache Mbachao kwa Msala Upitao (Don't Leave Your [old familiar] Mat for One You Pass By)
Date: Jun 22 74
Page Number: 7, 10, 11

Column Inches: 78 +

105a. Author: Magwaza, W.W. (Tanga)
Title: Maharamia Wajua Siku Zao (Gangsters Realize Their Days [are numbered]), pt. 1
Date: Jan 2 64
Page Number: 6, 7

Column Inches: 77

105b. Author: Magwaza, W.W.
Title: Maharamia Wajua Siku Zao, pt. 2
Date: Jan 9 64
Page Number: 7, 10, 11

Column Inches: 90

106. Author: Mambo, Leonard
Title: Asiyefunzwa na Wazazi Hufundishwa na Dunia (One Who Isn't Taught by His Parents Is Usually Taught by the World)
Date: Oct 15 66
Page Number: 8, 13, 16, 18

Column Inches: 96

107. Author: Mandari, Juraj H.
Title: Majuto Mjukuu (Regrets Are [like] a Grandchild)
Date: Nov 27 71
Page Number: 13, 14

Column Inches: 53 +

108. Author: Manji, Akberal
Title: Juma Aenda Vitani (Juma Goes to War)
Date: Sep 20 80

- Page Number: 9 Column Inches: 26
109. Author: Manji, Akberal
Title: Mtoto Asha na Polisi (The Child Asha and the Police)
Date: Sep 27 80 Column Inches: 18 +
Page Number: 9
- 110a. Author: Masao, F.T.N.
Title: Mshika Yote Hupoteza Yote (One Who Grabs for Everything Always Loses Everything), pt. 1
Date: Nov 7 64 Column Inches: 35
Page Number: 7, 12
- 110b. Author: Masao, F.T.N.
Title: Mshika Yote Hupoteza Yote, pt. 2
Date: Nov 14 64 Column Inches: 16
Page Number: 10
111. Author: Masharubu
Title: Ujanja Wampeleka Pabaya (Cleverness Gets Him into a Bad Place)
Date: Oct 17 64 Column Inches: 31
Page Number: 8
112. Author: Mazuma, R.M.M.
Title: Umezubaa! (You're Astonished!)
Date: Sep 26 70 Column Inches: 31 +
Page Number: 8, 17
113. Author: Mbalale, D.
Title: Mtu Aliyechezea Kifo (The Man Who Played with Death)
Date: Feb 4 67 Column Inches: 21
Page Number: 10, 14
- 114a. Author: Mbalale, D.
Title: Pendo la Ndoa (Marriage Love), pt. 1
Date: Feb 14 70 Column Inches: 51
Page Number: 6
- 114b. Author: Mbalale, D.
Title: Pendo la Ndoa, pt. 2
Date: Feb 21 70 Column Inches: 30 +
Page Number: 6
- 114c. Author: Mbalale, D.
Title: Pendo la Ndoa, pt. 3
Date: Feb 28 70 Column Inches: 46
Page Number: 7, 14
- 114d. Author: Mbalale, D.
Title: Pendo la Ndoa, pt. 4

- Date: Mar 7 70
Page Number: 12, 14 Column Inches: 35 +
- 114e. Author: Mbalale, D.
Title: Pendo la Ndoa, pt. 5
Date: Mar 14 70
Page Number: 13 Column Inches: 34
- 115a. Author: Mbalale, Damiani
Title: Otomari na Olga (Otomari and Olga), pt. 1
Date: Sep 19 70
Page Number: 11 Column Inches: 21 +
- 115b. Author: Mbalale, Damiani
Title: Otomari na Olga, pt. 2
Date: Sep 26 70
Page Number: 11, 15 Column Inches: 36 +
116. Author: Mbelwa, J.C.
Title: Naponea Chupuchupu (I Have a Lucky Escape)
Date: Dec 25 64
Page Number: 8 Column Inches: 22
117. Author: Mbelwa, J.C.
Title: Hanioni Labda Amfufue Mama Kazimuni (She's Not Seeing Me [any more, and if she could make me break this oath] Maybe She Could Resurrect My Mother)
Date: Feb 27 65
Page Number: 6, 12 Column Inches: 34
- 118a. Author: Mbelwa, Shukuru
Title: Leo Nitamkomoa (Today I'll Get to Defile Her), pt. 1
Date: Apr 10 76
Page Number: 8 Column Inches: 42 +
- 118b. Author: Mbelwa, Shukuru
Title: Leo Nitamkomoa, pt. 2
Date: Apr 17 76
Page Number: 8, 10 Column Inches: 56 +
- 119a. Author: Mbelwa, Shukuru
Title: Katibu Tarafa (District Clerk), pt. 1
Date: Jul 17 76
Page Number: 8 Column Inches: 30 +
- 119b. Author: Mbelwa, Shukuru
Title: Katibu Tarafa, pt. 2
Date: Jul 31 76
Page Number: 8 Column Inches: 34 +
120. Author: Mbobera, Chris

Title: Bibi Aliota Adhulumiwa! (Lady Dreams She's Been Wronged!)

Date: Jan 14 67

Page Number: 11

Column Inches: 30

121. Author: Mbomera, Charles

Title: Mpiga Masuti Aliyemtoa Jasho Baniani (Suit Maker Who Made the Asian Sweat)

Date: Feb 11 67

Page Number: 7

Column Inches: 28

122. Author: Mbomera, Charles

Title: Siku Nyingi Nakumezea Mate, Lakini... (For a Long Time My Mouth's Been Watering for You, But...)

Date: Mar 4 67

Page Number: 12, 13, 15

Column Inches: 70

123. Author: Mbomera, Christ

Title: Kauvaa kwa Naiz (Dresses Like a Playboy)

Date: Apr 1 67

Page Number: 6, 12, 14

Column Inches: 62

124a. Author: Mchangamwe, Azizi

Title: Mwaliko wa Bastola (Pistol Blast), pt. 1

Date: Jan 15 77

Page Number: 6, 9

Column Inches: 60 +

124b. Author: Mchangamwe, Azizi

Title: Mwaliko wa Bastola, pt. 2

Date: Jan 22 77

Page Number: 8, 10

Column Inches: 61 +

124c. Author: Mchangamwe, Azizi

Title: Mwaliko wa Bastola, pt. 3

Date: Jan 29 77

Page Number: 6, 9, 11

Column Inches: 70 +

124d. Author: Mchangamwe, Azizi

Title: Mwaliko wa Bastola, pt. 4

Date: Feb 5 77

Page Number: 6, 10

Column Inches: 50 +

124e. Author: Mchangamwe, Azizi

Title: Mwaliko wa Bastola, pt. 5

Date: Feb 12 77

Page Number: 8, 9

Column Inches: 54 +

124f. Author: Mchangamwe, Azizi

Title: Mwaliko wa Bastola, pt. 6

Date: Feb 19 77

Page Number: 8, 9

Column Inches: 56 +

124g. Author: Mchangamwe, Azizi

Title: Mwaliko wa Bastola, pt. 7

Date: Feb 26 77

Page Number: 8, 10

Column Inches: 76 +

124h. Author: Mchangamwe, Azizi

Title: Mwaliko wa Bastola, pt. 8

Date: Mar 5 77

Page Number: 8, 9

Column Inches: 68 +

124i. Author: Mchangamwe, Azizi

Title: Mwaliko wa Bastola, pt. 9

Date: Mar 12 77

Page Number: 8, 9

Column Inches: 33 +

124j. Author: Mchangamwe, Azizi

Title: Mwaliko wa Bastola, pt. 10

Date: Mar 19 77

Page Number: 9

Column Inches: 34 +

124k. Author: Mchangamwe, Azizi

Title: Mwaliko wa Bastola, pt. 11

Date: Mar 26 77

Page Number: 8

Column Inches: 52 +

124L. Author: Mchangamwe, Azizi

Title: Mwaliko wa Bastola, pt. 12

Date: Apr 2 77

Page Number: 8

Column Inches: 38 +

124m. Author: Mchangamwe, Azizi

Title: Mwaliko wa Bastola, pt. 13

Date: Apr 9 77

Page Number: 8

Column Inches: 58 +

124n. Author: Mchangamwe, Azizi

Title: Mwaliko wa Bastola, pt. 14

Date: Apr 16 77

Page Number: 8

Column Inches: 32 +

124o. Author: Mchangamwe, Azizi

Title: Mwaliko wa Bastola, pt. 15

Date: Apr 23 77

Page Number: 8, 10

Column Inches: 82 +

124p. Author: Mchangamwe, Azizi

Title: Mwaliko wa Bastola, pt. 16

Date: Apr 30 77

Page Number: 7, 9

Column Inches: 53

124q. Author: Mchangamwe, Azizi

Title: Mwaliko wa Bastola, pt. 17
 Date: May 7 77
 Page Number: 8 Column Inches: 43 +

124r. Author: Mchangamwe, Azizi
 Title: Mwaliko wa Bastola, pt. 18
 Date: May 14 77
 Page Number: 9 Column Inches: 51 +

124s. Author: Mchangamwe, Azizi
 Title: Mwaliko wa Bastola, pt. 19
 Date: May 21 77
 Page Number: 8, 9 Column Inches: 30 +

125a. Author: Mchangamwe, Azizi
 Title: Akili Zake Si Nzuri (His Mind Is No Good), pt. 1
 Date: May 28 77
 Page Number: 8 Column Inches: 52 +

125b. Author: Mchangamwe, Azizi
 Title: Akili Zake Si Nzuri, pt. 2
 Date: Jun 1 77
 Page Number: 8 Column Inches: 35 +

125c. Author: Mchangamwe, Azizi
 Title: Akili Zake Si Nzuri, pt. 3
 Date: Jun 11 77
 Page Number: 8, 10, 12 Column Inches: 65 +

125d. Author: Mchangamwe, Azizi
 Title: Akili Zake Si Nzuri, pt. 4
 Date: Jun 18 77
 Page Number: 8 Column Inches: 46 +

125e. Author: Mchangamwe, Azizi
 Title: Akili Zake Si Nzuri, pt. 5
 Date: Jun 25 77
 Page Number: 8 Column Inches: 24 +

125f. Author: Mchangamwe, Azizi
 Title: Akili Zake Si Nzuri, pt. 6
 Date: Jul 2 77
 Page Number: 8 Column Inches: 34 +

125g. Author: Mchangamwe, Azizi
 Title: Akili Zake Si Nzuri, pt. 7
 Date: Jul 9 77
 Page Number: 8 Column Inches: 18 +

125h. Author: Mchangamwe, Azizi
 Title: Akili Zake Si Nzuri, pt. 8

Date: Jul 23 77
 Page Number: 9 Column Inches: 25 +

125i. Author: Mchangamwe, Azizi
 Title: Akili Zake Si Nzuri, pt. 9
 Date: Jul 30 77
 Page Number: 8 Column Inches: 15 +

125j. Author: Mchangamwe, Azizi
 Title: Akili Zake Si Nzuri, pt. 10
 Date: Aug 6 77
 Page Number: 8 Column Inches: 27 +

125k. Author: Mchangamwe, Azizi
 Title: Akili Zake Si Nzuri, pt. 11
 Date: Aug 20 77
 Page Number: 8 Column Inches: 28 +

125L. Author: Mchangamwe, Azizi
 Title: Akili Zake Si Nzuri, pt. 12
 Date: Aug 27 77
 Page Number: 8, 11 Column Inches: 40 +

125m. Author: Mchangamwe, Azizi
 Title: Akili Zake Si Nzuri, pt. 13
 Date: Sep 3 77
 Page Number: 8 Column Inches: 28 +

125n. Author: Mchangamwe, Azizi
 Title: Akili Zake Si Nzuri, pt. 14
 Date: Sep 10 77
 Page Number: 8 Column Inches: 20 +

125o. Author: Mchangamwe, Azizi
 Title: Akili Zake Si Nzuri, pt. 15
 Date: Sep 17 77
 Page Number: 12, 14 Column Inches: 34 +

125p. Author: Mchangamwe, Azizi
 Title: Akili Zake Si Nzuri, pt. 16
 Date: Sep 24 77
 Page Number: 9 Column Inches: 27 +

125q. Author: Mchangamwe, Azizi
 Title: Akili Zake Si Nzuri, pt. 17
 Date: Oct 1 77
 Page Number: 8 Column Inches: 23 +

125r. Author: Mchangamwe, Azizi
 Title: Akili Zake Si Nzuri, pt. 18
 Date: Oct 8 77

Page Number: 8 Column Inches: 19 +

125s. Author: Mchangamwe, Azizi
Title: Akili Zake Si Nzuri, pt. 19
Date: Oct 15 77
Page Number: 8 Column Inches: 35

126a. Author: Mchangamwe, Azizi
Title: Masumbuko (male protagonist's name), pt. 1
Date: Apr 8 78
Page Number: 8 Column Inches: 28 +

126b. Author: Mchangamwe, Azizi
Title: Masumbuko, pt. 2
Date: Apr 15 78
Page Number: 8, 12 Column Inches: 34 +

126c. Author: Mchangamwe, Azizi
Title: Masumbuko, pt. 3
Date: Apr 22 78
Page Number: 9 Column Inches: 32 +

126d. Author: Mchangamwe, Azizi
Title: Masumbuko, pt. 4
Date: Apr 29 78
Page Number: 8 Column Inches: 23 +

126e. Author: Mchangamwe, Azizi
Title: Masumbuko, pt. 5
Date: May 6 78
Page Number: 9, 10 Column Inches: 47 +

126f. Author: Mchangamwe, Azizi
Title: Masumbuko, pt. 6
Date: May 20 78
Page Number: 14 Column Inches: 34 +

126g. Author: Mchangamwe, Azizi
Title: Masumbuko, pt. 7
Date: May 27 78
Page Number: 8 Column Inches: 42 +

126h. Author: Mchangamwe, Azizi
Title: Masumbuko, pt. 8
Date: Jun 3 78
Page Number: 8 Column Inches: 41 +

126i. Author: Mchangamwe, Azizi
Title: Masumbuko, pt. 9
Date: Jun 10 78
Page Number: 8 Column Inches: 41 +

126j. Author: Mchangamwe, Azizi
Title: Masumbuko, pt. 10
Date: Jun 17 78
Page Number: 8 Column Inches: 40 +

126k. Author: Mchangamwe, Azizi
Title: Masumbuko, pt. 11
Date: Jun 24 78
Page Number: 8 Column Inches: 42 +

126L. Author: Mchangamwe, Azizi
Title: Masumbuko, pt. 12
Date: Jul 1 78
Page Number: 8 Column Inches: 42 +

126m. Author: Mchangamwe, Azizi
Title: Masumbuko, pt. 13
Date: Jul 8 78
Page Number: 8 Column Inches: 22 +

126n. Author: Mchangamwe, Azizi
Title: Masumbuko, pt. 14
Date: Jul 15 78
Page Number: 8 Column Inches: 41 +

126o. Author: Mchangamwe, Azizi
Title: Masumbuko, pt. 15
Date: Jul 22 78
Page Number: 8 Column Inches: 38 +

126p. Author: Mchangamwe, Azizi
Title: Masumbuko, pt. 16
Date: Jul 29 78
Page Number: 8 Column Inches: 32 +

126q. Author: Mchangamwe, Azizi
Title: Masumbuko, pt. 17
Date: Aug 5 78
Page Number: 8, 9 Column Inches: 60 +

127a. Author: Mchangamwe, Azizi
Title: Kivuli (The Shadow), pt. 1
Date: Aug 12 78
Page Number: 8 Column Inches: 25 +

127b. Author: Mchangamwe, Azizi
Title: Kivuli, pt. 2
Date: Aug 19 78
Page Number: 8 Column Inches: 49 +

127c. Author: Mchangamwe, Azizi

Title: Kivuli, pt. 3
 Date: Aug 26 78
 Page Number: 8, 9 Column Inches: 37 +

127d. Author: Mchangamwe, Azizi
 Title: Kivuli, pt. 4
 Date: Sep 9 78
 Page Number: 8 Column Inches: 29 +

127e. Author: Mchangamwe, Azizi
 Title: Kivuli, pt. 5
 Date: Sep 16 78
 Page Number: 8 Column Inches: 39 +

127f. Author: Mchangamwe, Azizi
 Title: Kivuli, pt. 6
 Date: Sep 23 78
 Page Number: 8 Column Inches: 50 +

127g. Author: Mchangamwe, Azizi
 Title: Kivuli, pt. 7
 Date: Sep 30 78
 Page Number: 8 Column Inches: 42 +

127h. Author: Mchangamwe, Azizi
 Title: Kivuli, pt. 8
 Date: Oct 7 78
 Page Number: 8, 9 Column Inches: 51 +

127i. Author: Mchangamwe, Azizi
 Title: Kivuli, pt. 9
 Date: Oct 14 78
 Page Number: 8 Column Inches: 42 +

127j. Author: Mchangamwe, Azizi
 Title: Kivuli, pt. 10
 Date: Oct 21 78
 Page Number: 8, 9 Column Inches: 62 +

127k. Author: Mchangamwe, Azizi
 Title: Kivuli, pt. 11
 Date: Oct 28 78
 Page Number: 8, 9 Column Inches: 64 +

127L. Author: Mchangamwe, Azizi
 Title: Kivuli, pt. 12
 Date: Nov 4 78
 Page Number: 8 Column Inches: 57 +

127m. Author: Mchangamwe, Azizi
 Title: Kivuli, pt. 13

Date: Nov 11 78
 Page Number: 8 Column Inches: 53 +

127n. Author: Mchangamwe, Azizi
 Title: Kivuli, pt. 14
 Date: Nov 18 78
 Page Number: 8 Column Inches: 53 +

127o. Author: Mchangamwe, Azizi
 Title: Kivuli, pt. 15
 Date: Nov 25 78
 Page Number: 8 Column Inches: 54 +

127p. Author: Mchangamwe, Azizi
 Title: Kivuli, pt. 16
 Date: Dec 2 78
 Page Number: 8 Column Inches: 54 +

127q. Author: Mchangamwe, Azizi
 Title: Kivuli, pt. 17
 Date: Dec 9 78
 Page Number: 8, 11 Column Inches: 68 +

127r. Author: Mchangamwe, Azizi
 Title: Kivuli, pt. 18
 Date: Dec 16 78
 Page Number: 12 Column Inches: 52 +

127s. Author: Mchangamwe, Azizi
 Title: Kivuli, pt. 19
 Date: Dec 23 78
 Page Number: 8 Column Inches: 56 +

127t. Author: Mchangamwe, Azizi
 Title: Kivuli, pt. 20
 Date: Dec 30 78
 Page Number: 8 Column Inches: 52 +

128a. Author: Mchangamwe, Azizi
 Title: Njama (The Conspiracy), pt. 1
 Date: Jan 13 79
 Page Number: 9 Column Inches: 41 +

128b. Author: Mchangamwe, Azizi
 Title: Njama, pt. 2
 Date: Jan 20 79
 Page Number: 8 Column Inches: 57 +

128c. Author: Mchangamwe, Azizi
 Title: Njama, pt. 3
 Date: Jan 27 79

Page Number: 8 Column Inches: 14 +

128d. Author: Mchanganamwe, Azizi
 Title: Njama, pt. 4
 Date: Feb 3 79
 Page Number: 8 Column Inches: 57 +

128e. Author: Mchanganamwe, Azizi
 Title: Njama, pt. 5
 Date: Feb 10 79
 Page Number: 10 Column Inches: 56 +

128f. Author: Mchanganamwe, Azizi
 Title: Njama, pt. 6
 Date: Feb 17 79
 Page Number: 8, 9 Column Inches: 82 +

128g. Author: Mchanganamwe, Azizi
 Title: Njama, pt. 7
 Date: Feb 24 79
 Page Number: 8 Column Inches: 44 +

128h. Author: Mchanganamwe, Azizi
 Title: Njama, pt. 8
 Date: Mar 3 79
 Page Number: 9 Column Inches: 48 +

128i. Author: Mchanganamwe, Azizi
 Title: Njama, pt. 9
 Date: Mar 10 79
 Page Number: 9, 11 Column Inches: 60 +

128k. Author: Mchanganamwe, Azizi
 Title: Njama, pt. 10
 Date: Mar 17 79
 Page Number: 8 Column Inches: 38 +

128L. Author: Mchanganamwe, Azizi
 Title: Njama, pt. 11
 Date: Mar 24 79
 Page Number: 8, 9 Column Inches: 44 +

128m. Author: Mchanganamwe, Azizi
 Title: Njama, pt. 12
 Date: Mar 31 79
 Page Number: 8 Column Inches: 44 +

128n. Author: Mchanganamwe, Azizi
 Title: Njama, pt. 13
 Date: Apr 7 79
 Page Number: 8 Column Inches: 34 +

128o. Author: Mchanganamwe, Azizi
 Title: Njama, pt. 14
 Date: Apr 14 79
 Page Number: 10 Column Inches: 36 +

128p. Author: Mchanganamwe, Azizi
 Title: Njama, pt. 15
 Date: Apr 21 79
 Page Number: 8 Column Inches: 42 +

128q. Author: Mchanganamwe, Azizi
 Title: Njama, pt. 16
 Date: Apr 28 79
 Page Number: 8 Column Inches: 17 +

129a. Author: Mchanganamwe, Azizi
 Title: Tabitha (Tabitha), pt. 1
 Date: Sep 1 79
 Page Number: 8 Column Inches: 60 +

129b. Author: Mchanganamwe, Azizi
 Title: Tabitha, pt. 2
 Date: Sep 8 79
 Page Number: 8 Column Inches: 60 +

129c. Author: Mchanganamwe, Azizi
 Title: Tabitha, pt. 3
 Date: Sep 15 79
 Page Number: 7 Column Inches: 54 +

129d. Author: Mchanganamwe, Azizi
 Title: Tabitha, pt. 4
 Date: Sep 22 79
 Page Number: 8, 9, 11 Column Inches: 65 +

129e. Author: Mchanganamwe, Azizi
 Title: Tabitha, pt. 5
 Date: Sep 29 79
 Page Number: 8, 9 Column Inches: 47 +

129f. Author: Mchanganamwe, Azizi
 Title: Tabitha, pt. 6
 Date: Oct 6 79
 Page Number: 8 Column Inches: 41 +

129g. Author: Mchanganamwe, Azizi
 Title: Tabitha, pt. 7
 Date: Oct 13 79
 Page Number: 12 Column Inches: 44 +

129h. Author: Mchanganamwe, Azizi

Title: Tabitha, pt. 8
Date: Oct 20 79
Page Number: 12

Column Inches: 42 +

129i. Author: Mchangamwe, Azizi
Title: Tabitha, pt. 9
Date: Dec 1 79
Page Number: 6

Column Inches: 36 +

129j. Author: Mchangamwe, Azizi
Title: Tabitha, pt. 10
Date: Dec 8 79
Page Number: 6

Column Inches: 37 +

129L. Author: Mchangamwe, Azizi
Title: Tabitha, pt. 11
Date: Dec 15 79
Page Number: 6

Column Inches: 37 +

130a. Author: Mkabarah, Jumaa
Title: Cha Ukwere (Of Uncontrollable Lust), pt. 1
Date: Aug 4 73
Page Number: 12, 14

Column Inches: 31 +

130b. Author: Mkabarah, Jumaa
Title: Cha Ukwere, pt. 2
Date: Aug 11 73
Page Number: 12

Column Inches: 36 +

130c. Author: Mkabarah, Jumaa
Title: Cha Ukwere, pt. 3
Date: Aug 18 73
Page Number: 10

Column Inches: 43 +

130d. Author: Mkabarah, Jumaa
Title: Cha Ukwere, pt. 4
Date: Aug 25 73
Page Number: 11

Column Inches: 37 +

130e. Author: Mkabarah, Jumaa
Title: Cha Ukwere, pt. 5
Date: Sep 1 73
Page Number: 11

Column Inches: 40 +

130f. Author: Mkabarah, Jumaa
Title: Cha Ukwere, pt. 6
Date: Sep 8 73
Page Number: 14, 15

Column Inches: 35 +

130g. Author: Mkabarah, Jumaa
Title: Cha Ukwere, pt. 7

Date: Sep 15 73
Page Number: 11

Column Inches: 43 +

130h. Author: Mkabarah, Jumaa
Title: Cha Ukwere, pt. 8
Date: Sep 22 73
Page Number: 13, 15

Column Inches: 41 +

130i. Author: Mkabarah, Jumaa
Title: Cha Ukwere, pt. 9
Date: Sep 29 73
Page Number: 10, 11

Column Inches: 41 +

130j. Author: Mkabarah, Jumaa
Title: Cha Ukwere, pt. 10
Date: Oct 6 73
Page Number: 10, 11, 14

Column Inches: 37 +

130k. Author: Mkabarah, Jumaa
Title: Cha Ukwere, pt. 11
Date: Oct 20 73
Page Number: 20, 21

Column Inches: 52 +

130L. Author: Mkabarah, Jumaa
Title: Cha Ukwere, pt. 12
Date: Oct 27 73
Page Number: 8, 11

Column Inches: 49 +

130m. Author: Mkabarah, Jumaa
Title: Cha Ukwere, pt. 13
Date: Nov 3 73
Page Number: 11

Column Inches: 38 +

130n. Author: Mkabarah, Jumaa
Title: Cha Ukwere, pt. 14
Date: Nov 10 73
Page Number: 10

Column Inches: 31 +

131a. Author: Mkabarah, J.R.R.
Title: Zamu Yake (His Turn), pt. 1
Date: Feb 23 74
Page Number: 10

Column Inches: 36 +

131b. Author: Mkabarah, J.R.R.
Title: Zamu Yake, pt. 2
Date: Mar 2 74
Page Number: 9, 11

Column Inches: 37 +

131c. Author: Mkabarah, J.R.R.
Title: Zamu Yake, pt. 3
Date: Mar 9 74

Page Number: 7 Column Inches: 35 +

132a. Author: Mkabarah, Jumaa
Title: Unyama (Beastliness), pt. 1
Date: Oct 11 75
Page Number: 12 Column Inches: 47 +

132b. Author: Mkabarah, Jumaa
Title: Unyama, pt. 2
Date: Oct 18 75
Page Number: 10 Column Inches: 38 +

132c. Author: Mkabarah, Jumaa
Title: Unyama, pt. 3
Date: Oct 25 75
Page Number: 6 Column Inches: 38 +

132d. Author: Mkabarah, Jumaa
Title: Unyama, pt. 4
Date: Nov 1 75
Page Number: 11 Column Inches: 32 +

132e. Author: Mkabarah, Jumaa
Title: Unyama, pt. 5
Date: Nov 8 75
Page Number: 6 Column Inches: 38 +

132f. Author: Mkabarah, Jumaa
Title: Unyama, pt. 6
Date: Nov 15 75
Page Number: 11 Column Inches: 37 +

132g. Author: Mkabarah, Jumaa
Title: Unyama, pt. 7
Date: Nov 22 75
Page Number: 9 Column Inches: 38 +

132h. Author: Mkabarah, Jumaa
Title: Unyama, pt. 8
Date: Nov 29 75
Page Number: 8, 9 Column Inches: 37

132i. Author: Mkabarah, Jumaa
Title: Unyama, pt. 9
Date: Dec 6 75
Page Number: 8 Column Inches: 36 +

132j. Author: Mkabarah, Jumaa
Title: Unyama, pt. 10
Date: Dec 13 75
Page Number: 8, 9 Column Inches: 38

132k. Author: Mkabarah, Jumaa
Title: Unyama, pt. 11
Date: Dec 20 75
Page Number: 8, 10 Column Inches: 41

132L. Author: Mkabarah, Jumaa
Title: Unyama, pt. 12
Date: Dec 27 75
Page Number: 6 Column Inches: 37 +

132m. Author: Mkabarah, Jumaa
Title: Unyama, pt. 13
Date: Jan 3 76
Page Number: 6 Column Inches: 34 +

132n. Author: Mkabarah, Jumaa
Title: Unyama, pt. 14
Date: Jan 10 76
Page Number: 8 Column Inches: 32

132o. Author: Mkabarah, Jumaa
Title: Unyama, pt. 15
Date: Jan 17 76
Page Number: 8, 9 Column Inches: 43 +

132p. Author: Mkabarah, Jumaa
Title: Unyama, pt. 16
Date: Jan 24 76
Page Number: 9 Column Inches: 43 +

132q. Author: Mkabarah, Jumaa
Title: Unyama, pt. 17
Date: Jan 31 76
Page Number: 8 Column Inches: 40 +

132r. Author: Mkabarah, Jumaa
Title: Unyama, pt. 18
Date: Feb 7 76
Page Number: 8 Column Inches: 42 +

132s. Author: Mkabarah, Jumaa
Title: Unyama, pt. 19
Date: Feb 14 76
Page Number: 9 Column Inches: 44 +

132t. Author: Mkabarah, Jumaa
Title: Unyama, pt. 20
Date: Feb 21 76
Page Number: 8 Column Inches: 47 +

133a. Author: Mkabarah, Jumaa

Title: Kafara (Sacrificial Offering), pt. 1
 Date: Apr 24 76
 Page Number: 8 Column Inches: 41 +

133b. Author: Mkabarah, Jumaa
 Title: Kafara, pt. 2
 Date: May 1 76
 Page Number: 8 Column Inches: 35 +

133c. Author: Mkabarah, Jumaa
 Title: Kafara, pt. 3
 Date: May 8 76
 Page Number: 8 Column Inches: 40 +

133d. Author: Mkabarah, Jumaa
 Title: Kafara, pt. 4
 Date: May 15 76
 Page Number: 9 Column Inches: 31 +

133e. Author: Mkabarah, Jumaa
 Title: Kafara, pt. 5
 Date: May 22 76
 Page Number: 8 Column Inches: 36 +

133f. Author: Mkabarah, Jumaa
 Title: Kafara, pt. 6
 Date: May 29 76
 Page Number: 8 Column Inches: 37 +

133g. Author: Mkabarah, Jumaa
 Title: Kafara, pt. 7
 Date: Jun 5 76
 Page Number: 8, 10 Column Inches: 36 +

133h. Author: Mkabarah, Jumaa
 Title: Kafara, pt. 8
 Date: Jun 12 76
 Page Number: 8, 11 Column Inches: 37 +

133i. Author: Mkabarah, Jumaa
 Title: Kafara, pt. 9
 Date: Jun 19 76
 Page Number: 8 Column Inches: 35 +

133j. Author: Mkabarah, Jumaa
 Title: Kafara, pt. 10
 Date: Jun 26 76
 Page Number: 8, 9 Column Inches: 48 +

134. Author: Mlali, M.S.

Title: Nakuomba Turudiane (I Beg You Let's Return to Each Other)
 Date: Feb 16 74
 Page Number: 8, 10 Column Inches: 54

135. Author: Mlambivu, P.M.
 Title: Dunia Yetu Ni Njema Lakini Binadamu Si Wema (Our World in Good but Humans Aren't)
 Date: Sep 2 67
 Page Number: 12, 14 Column Inches: 30

136a. Author: Mlay, Julius J.
 Title: Mstahimilivu Hula Mbivu (A Patient Person Eats Well-Cooked Food), pt. 1
 Date: Nov 18 67
 Page Number: 6, 9 Column Inches: 52

136b. Author: Mlay, Julius J.
 Title: Mstahimilivu Hula Mbivu, pt. 2
 Date: Nov 25 67
 Page Number: 18 Column Inches: 14

137. Author: Mnyola, G. (Zanzibar)
 Title: Pendo la Kifo (Deadly Love)
 Date: Jun 2 62
 Page Number: 6, 12 Column Inches: 34

138. Author: Mohamed, Abubakar
 Title: Panapo Ugomvi Pana Mapatano (Where There's a Quarrel There's an Agreement)
 Date: Mar 19 64
 Page Number: 11, 12 Column Inches: 40

139. Author: Mohamed, Ali Ismael
 Title: Kisa cha Kunyang'anya Mpenzi Wake (The Story About Kidnapping His Lover)
 Date: Sep 4 65
 Page Number: 15, 17 Column Inches: 23

140a. Author: Moshi, Andrew
 Title: Aliyekupenda (The One Who Loves You), pt. 1
 Date: Mar 4 72
 Page Number: 11 Column Inches: 34 +

140b. Author: Moshi, Andrew
 Title: Aliyekupenda, pt. 2
 Date: Mar 11 72
 Page Number: 10, 14 Column Inches: 65 + (unfinished)

141. Author: Mrusha, Deo L.
 Title: Dunia Gunia (The World Is a Gunny Sack)

Date: Apr 15 72
Page Number: 11, 15 Column Inches: 62

142a. Author: Mtopa, H.A.
Title: Tamaa Yamkosesha Yote (Desire Costs Her Everything),
pt. 1
Date: Jun 3 67
Page Number: 14, 18 Column Inches: 76

142b. Author: Mtopa, H.A.
Title: Tamaa Yamkosesha Yote, pt. 2
Date: Jun 10 67
Page Number: 14 Column Inches: 28

143a. Author: Mtopa, H.A.
Title: Mpelelezi Agundua Jumba Kuu (The Detective Discovers
the Main Building), pt. 1
Date: Oct 7 67
Page Number: 8, 9 Column Inches: 73

143b. Author: Mtopa, H.A.
Title: Mpelelezi Agundua Jumba Kuu, pt. 2
Date: Oct 14 67
Page Number: 6, 11, 19 Column Inches: 60

143c. Author: Mtopa, H.A.
Title: Mpelelezi Agundua Jumba Kuu, pt. 3
Date: Oct 21 67
Page Number: 6 Column Inches: 30

143d. Author: Mtopa, H.A.
Title: Mpelelezi Agundua Jumba Kuu, pt. 1
Date: Oct 28 67
Page Number: 8 Column Inches: 47

143e. Author: Mtopa, H.A.
Title: Mpelelezi Agundua Jumba Kuu, pt. 5
Date: Nov 4 67
Page Number: 8, 9 Column Inches: 76

143f. Author: Mtopa, H.A.
Title: Mpelelezi Agundua Jumba Kuu, pt. 6
Date: Nov 11 67
Page Number: 6 Column Inches: 13

144a. Author: Mtopa, H.A.
Title: Kikulacho (That Which Eats You), pt. 1
Date: Nov 25 67
Page Number: 9, 18 Column Inches: 52

144b. Author: Mtopa, H.A.

Title: Kikulacho, pt. 2
Date: Dec 2 67
Page Number: 6 Column Inches: 31

145a. Author: Mtopa, H.A.
Title: Kifo cha Benjamin (The Death of Benjamin), pt. 1
Date: Jul 20 68
Page Number: 7, 10 Column Inches: 48

145b. Author: Mtopa, H.A.
Title: Kifo cha Benjamin, pt. 2
Date: Jul 27 68
Page Number: 6 Column Inches: 44

145c. Author: Mtopa, H.A.
Title: Kifo cha Benjamin, pt. 3
Date: Aug 3 68
Page Number: 6 Column Inches: 47

145d. Author: Mtopa, H.A.
Title: Kifo cha Benjamin, pt. 4
Date: Aug 10 68
Page Number: 8, 12 Column Inches: 91

145e. Author: Mtopa, H.A.
Title: Kifo cha Benjamin, pt. 5
Date: Aug 17 68
Page Number: 6, 10 Column Inches: 70

145f. Author: Mtopa, H.A.
Title: Kifo cha Benjamin, pt. 6
Date: Aug 24 68
Page Number: 6 Column Inches: 42

145g. Author: Mtopa, H.A.
Title: Kifo cha Benjamin, pt. 7
Date: Aug 31 68
Page Number: 6, 10 Column Inches: 51

145h. Author: Mtopa, H.A.
Title: Kifo cha Benjamin, pt. 8
Date: Sep 7 68
Page Number: 6, 10, 11 Column Inches: 62

146. Author: Mulei, Christopher M. (Strathmore Col. Nbi.)
Title: Ukaidi wa Juma (Juma's Rebelliousness)
Date: Jul 30 66
Page Number: 4, 16 Column Inches: 52 (4th prize)

147. Author: Mumi, Geoffrey (Musoma)
Title: Huba la Kheri (Fortunate Love)

Date: May 20 67
Page Number: 10, 14 Column Inches: 68

148. Author: Mushi, J.S.
Title: Fadhili (Kindness)
Date: Jul 2 66
Page Number: 7, 13, 14 Column Inches: 100 (2nd prize)

149. Author: Muslim, Farouk (Kitui S.S.)
Title: Ulimwengu Wenye Maafa (A World Characterized by Disasters)
Date: Jul 9 66
Page Number: 7, 12, 13 Column Inches: 102 (3rd prize)

150. Author: Muthoni, Abigael (Nairobi)
Title: Wamboi Ahadaiwa na Kukosa Mume (Wamboi Deceived and Loses Husband)
Date: Dec 24 66
Page Number: 9 Column Inches: 31

151. Author: Muthoni, Abigael
Title: Usiache Mbachao kwa Msala Upitao (Don't Leave Your [old familiar] Mat for One You Pass By)
Date: Mar 25 67
Page Number: 12, 14 Column Inches: 28

152. Author: Muthoni, Bi. A.
Title: Karamu Mbili Zilimshinda Fisi (Two Feasts Overcome the Hyena)
Date: Jul 8 67
Page Number: 10 Column Inches: 27

153a. Author: Muthusi, Bob
Title: Kikulacho Ki Nguoni Mwako (That Which Eats You Is in Your Clothing), pt. 1
Date: Sep 14 63
Page Number: 11, 12 Column Inches: 47

153b. Author: Muthusi, Bob
Title: Kikulacho Kinguoni Mwako, pt. 2
Date: Sep 21 63
Page Number: 11, 12 Column Inches: 34

153c. Author: Muthusi, Bob
Title: Kikulacho Kinguoni Mwako, pt. 3
Date: Sep 28 63
Page Number: 11, 12 Column Inches: 36

154. Author: Muthusi, Bob
Title: Kila Huni Lina Siku Yake (Every Bum Has His Day)
Date: Oct 26 63

Page Number: 8, 12 Column Inches: 42

155. Author: Muthusi, Bob
Title: Magendo! (Smuggling!)
Date: Feb 13 64
Page Number: 11 Column Inches: 18

156. Author: Mwangoj, James Isaac
Title: Mkamia Maji Hayanywi (One Obsessed With Water Doesn't Drink It)
Date: Oct 3 70
Page Number: 9, 12 Column Inches: 27 +

157. Author: Mwangomba, A.O.
Title: Sauti ya Kivuli (Voice of the Shadow)
Date: Sep 18 65
Page Number: 6, 13 Column Inches: 50

158. Author: Mwandambo, Charles (Nairobi)
Title: Nisiote Tena na Ukomunisti (I Must Not Dream Anymore About Communism)
Date: Feb 10 62
Page Number: 11, 12 Column Inches: 30

159. Author: Mzalia, M.K.
Title: Wenye Wivu Wataka Kuniua (Jealous People Want to Kill Me)
Date: Jan 30 65
Page Number: 11 Column Inches: 26

160. Author: Mzee, Sully
Title: Mbio za Sakafuni (Running on the Roof)
Date: Jul 15 67
Page Number: 6, 12 Column Inches: 11

161. Author: Mzee, Sully
Title: Kuuawa kwa Mke Mtukutu (Murder of A Troublesome Wife)
Date: Nov 11 67
Page Number: 8, 9 Column Inches: 42

162. Author: Ndung'u, F.
Title: Mshika Mawili Hana Mwisho Mwema (One Who Grabs Two Doesn't Have a Good Ending)
Date: Apr 25 64
Page Number: 12, 16 Column Inches: 37

163. Author: Ndung'u, F.
Title: Wazazi Kama Wangukuwa Hai (Parents If They Would Have Been Alive)
Date: Apr 16 66
Page Number: 7 Column Inches: 48

164. Author: Ndung'u, F.
 Title: Mchanga Uwe Mchanga, Majivu Yave...(Sand Should Be Sand, Ashes Should Be...)
 Date: Aug 13 66
 Page Number: 10, 12 Column Inches: 46

165. Author: Ngare, Peter
 Title: Karamu ya Mwisho (Last Supper)
 Date: Apr 8 72
 Page Number: 11 Column Inches: 32

166a. Author: Ngari, P.
 Title: Hakuna Wasaa wa Penzi (There's No Room for Love), pt. 1
 Date: May 22 71
 Page Number: 11, 14 Column Inches: 46 +

166b. Author: Ngari, P.
 Title: Hakuna Wasaa wa Penzi, pt. 2
 Date: May 29 71
 Page Number: 12, 13, 15 Column Inches: 50 +

166c. Author: Ngari, P.
 Title: Hakuna Wasaa wa Penzi, pt. 3
 Date: Jun 5 71
 Page Number: 12, 14, 15 Column Inches: 52 +

166d. Author: Ngari, P.
 Title: Hakuna Wasaa wa Penzi, pt. 4
 Date: Jun 12 71
 Page Number: 13 Column Inches: 24 +

166e. Author: Ngari, P.
 Title: Hakuna Wasaa wa Penzi, pt. 5
 Date: Jun 19 71
 Page Number: 6, 12 Column Inches: 20 +

166f. Author: Ngari, P.
 Title: Hakuna Wasaa wa Penzi, pt. 6
 Date: Jun 26 71
 Page Number: missing Column Inches:

166g. Author: Ngari, P.
 Title: Hakuna Wasaa wa Penzi, pt. 7
 Date: Jul 3 71
 Page Number: 14, 18 Column Inches: 25 +

166h. Author: Ngari, P.
 Title: Hakuna Wasaa wa Penzi, pt. 8
 Date: Jul 10 71

Page Number: 14 Column Inches: 28 +

166i. Author: Ngari, P.
 Title: Hakuna Wasaa wa Penzi, pt. 9
 Date: Jul 17 71
 Page Number: 6, 7, 11 Column Inches: 37 +

166j. Author: Ngari, P.
 Title: Hakuna Wasaa wa Penzi, pt. 10
 Date: Jul 24 71
 Page Number: 7, 12 Column Inches: 28 +

166k. Author: Ngari, P.
 Title: Hakuna Wasaa wa Penzi, pt. 11
 Date: Jul 31 71
 Page Number: 6 Column Inches: 25 +

166L. Author: Ngari, P.
 Title: Hakuna Wasaa wa Penzi, pt. 12
 Date: Aug 7 71
 Page Number: 6, 10, 14 Column Inches: 32 +

167. Author: Ngombo, George S.
 Title: Kwa Ajili ya Tamaa Nyingi (For the Sake of Great Desire)
 Date: Feb 5 66
 Page Number: 7 Column Inches: 46

168a. Author: Ngugi, Patrick M.
 Title: Mbio za Sakafuni (Running on the Roof), pt. 1
 Date: Jan 24 81
 Page Number: 9 Column Inches: 31 +

168b. Author: Ngugi, Patrick M.
 Title: Mbio za Sakafuni, pt. 2
 Date: Jan 31 81
 Page Number: 9, 11 Column Inches: 43 +

168c. Author: Ngugi, Patrick M.
 Title: Mbio za Sakafuni, pt. 3
 Date: Feb 7 81
 Page Number: 9 Column Inches: 36 +

168d. Author: Ngugi, Patrick M.
 Title: Mbio za Sakafuni, pt. 4
 Date: Feb 14 81
 Page Number: 9 Column Inches: 40 +

169a. Author: Ngugi, P.M.
 Title: Huba la Wazimu (Insane Love), pt. 1
 Date: Jul 4 81

Page Number: 9, 11 Column Inches: 42 +

169b. Author: Ngugi, P.M.
Title: Huba la Wazimu, pt. 2
Date: Jul 11 81
Page Number: 10 Column Inches: 25 +

169c. Author: Ngugi, P.M.
Title: Huba la Wazimu, pt. 3
Date: Jul 18 81
Page Number: 8, 9 Column Inches: 64 +

169d. Author: Ngugi, P.M.
Title: Huba la Wazimu, pt. 4
Date: Jul 25 81
Page Number: 9 Column Inches: 28 +

169e. Author: Ngugi, P.M.
Title: Huba la Wazimu, pt. 5
Date: Aug 1 81
Page Number: 9 Column Inches: 56

169f. Author: Ngugi, P.M.
Title: Huba la Wazimu, pt. 6
Date: Aug 8 81
Page Number: 9 Column Inches: 50 +

170. Author: Ngure, Alex
Title: Shuga Dadi (Sugar Daddy)
Date: May 17 80
Page Number: 9 Column Inches: 28

171. Author: Niganile, K.
Title: Mvumilivu Hula Mbichi (The Patient One Eats Raw Food)
Date: Sep 25 65
Page Number: 9 Column Inches: 32

172. Author: Nigumile, Niganile
Title: Mapenzi Yaua (Love Kills)
Date: Aug 27 66
Page Number: 6, 16, 18 Column Inches: 48

173. Author: Njoroge, J.M. (Nairobi)
Title: Kapigwa Kisu Mkuki na Rungu (Struck with a Knife
Spear and Bludgeon)
Date: Aug 26 67
Page Number: 14 Column Inches: 22

174a. Author: Njuguna, David Osman
Title: Tamaa (Desire), pt. 1
Date: Dec 22 79

Page Number: 6, 7 Column Inches: 59 +

174b. Author: Njuguna, David Osman
Title: Tamaa, pt. 2
Date: Dec 29 79
Page Number: 6 Column Inches: 58 +

174c. Author: Njuguna, David Osman
Title: Tamaa, pt. 3
Date: Jan 5 80
Page Number: 6, 7 Column Inches: 64 +

174d. Author: Njuguna, David Osman
Title: Tamaa, pt. 4
Date: Jan 12 80
Page Number: 6 Column Inches: 50 +

174e. Author: Njuguna, David Osman
Title: Tamaa, pt. 5
Date: Jan 19 80
Page Number: 7 Column Inches: 37 +

174f. Author: Njuguna, David Osman
Title: Tamaa, pt. 6
Date: Jan 26 80
Page Number: 6 Column Inches: 23 +

174g. Author: Njuguna, David Osman
Title: Tamaa, pt. 7
Date: Feb 2 80
Page Number: 6 Column Inches: 30 +

174h. Author: Njuguna, David Osman
Title: Tamaa, pt. 8
Date: Feb 9 80
Page Number: 6, 11 Column Inches: 21 +

174i. Author: Njuguna, David Osman
Title: Tamaa, pt. 9
Date: Feb 23 80
Page Number: 7 Column Inches: 18 + (never cont.)

175a. Author: Nkulila, Mchembe
Title: Saba-Saba (Seven-Seven [Tanzanian holiday, July 7]),
pt. 1
Date: May 26 73
Page Number: 8, 12 Column Inches: 35 +

175b. Author: Nkulila, Mchembe
Title: Saba-Saba, pt. 2
Date: Jun 2 73

Page Number: 11, 12, 13 Column Inches: 37

175c. Author: Nkulila, Mchembe

Title: Saba-Saba, pt. 3

Date: Jun 9 73

Page Number: 6 Column Inches: 26 +

175d. Author: Nkulila, Mchembe

Title: Saba-Saba, pt. 4

Date: Jun 16 73

Page Number: 12 Column Inches: 24 +

175e. Author: Nkulila, Mchembe

Title: Saba-Saba, pt. 5

Date: Jun 23 73

Page Number: 6 Column Inches: 10 +

175f. Author: Nkulila, Mchembe

Title: Saba-Saba, pt. 6

Date: Jun 30 73

Page Number: 11, 11 Column Inches: 41 +

175g. Author: Nkulila, Mchembe

Title: Saba-Saba, pt. 7

Date: Jul 7 73

Page Number: 12, 15 Column Inches: 32 +

176. Author: Ntumbo, H.H.

Title: Majuto Ni Mjukuu (Regrets Are a Grandchild)

Date: Jan 18 69

Page Number: 8 Column Inches: 30

177a. Author: Omar, Abdilahi

Title: Apiganae na Upanga, Hufa kwa Upanga (One Who Fights with a Sword, Dies by the Sword), pt. 1

Date: Oct 29 66

Page Number: 10, 12 Column Inches: 48

177b. Author: Omar, Abdilahi

Title: Apiganae na Upanga, Hufa kwa Upanga, pt. 2

Date: Nov 5 66

Page Number: 9, 12, 16 Column Inches: 89

177c. Author: Omar, Abdilahi

Title: Apiganae na Upanga, Hufa kwa Upanga, pt. 3

Date: Nov 12 66

Page Number: 9, 12, 16 Column Inches: 91

178a. Author: Omar, Abdilahi

Title: Bonde la Giza (Valley of Darkness), pt. 1

Date: Nov 26 66

Page Number: 8, 13, 16 Column Inches: 68

178b. Author: Omar, Abdilahi

Title: Bonde la Giza, pt. 2

Date: Dec 10 66

Page Number: 11, 14 Column Inches: 49

178c. Author: Omar, Abdilahi

Title: Bonde la Giza, pt. 3

Date: Dec 17 66

Page Number: missing Column Inches:

179. Author: O(u)ma, Roseleen

Title: Majuto Ni Mjukuu (Regrets Are a Grandchild)

Date: Jun 12 65

Page Number: 6, 11 Column Inches: 42

180. Author: Ouma, Rosleen

Title: Mwanangu, Mtoto wa Simba Ni Simba (My Child, The Offspring of a Lion Is a Lion)

Date: Jun 15 68

Page Number: 6, 11, 14 Column Inches: 78

181. Author: Owenge, George

Title: Kisa cha Mama Shujaa na Baba Mroho (Story of the Heroic Mother and the Greedy Father)

Date: Mar 28 70

Page Number: 6, 10 Column Inches: 41

182. Author: Pama, Khalid

Title: Mgeni wa Ajabu (Marvelous Stranger)

Date: Nov 15 90

Page Number: 9 Column Inches: 28 +

183. Author: Philipson, Charles N.L.

Title: Najiokoa na Kuuawa (I Save Myself from Being Killed)

Date: Jul 22 67

Page Number: 10 Column Inches: 24

184. Author: Ruo, Ruo Kimani

Title: Nyama ya Ulimi (Meat of the Tongue [flattery])

Date: Sep 26 81

Page Number: 9 Column Inches: 14 +

185. Author: Ruo, Ruo Kimani

Title: Lindi la Kumbukizi (Deep Water of Memory [?])

Date: Oct 3 81

Page Number: 8 Column Inches: 31 +

186. Author: Ruo, Ruo Kimani

Title: Mtego wa Mauti (Death Trap)

Date: Nov 28 81
Page Number: 6, 11 Column Inches: 54 +

187. Author: Rutayisingwa, John
Title: Sumu ya Raha (Poison of Comfort)
Date: Aug 31 74
Page Number: 6, 8 Column Inches: 61 +

188a. Author: Rutayisingwa, John
Title: Fedha Fedheha (Money Is a Shameful Thing), pt. 1
Date: Mar 6 76
Page Number: 8 Column Inches: 36 +

188b. Author: Rutayisingwa, John
Title: Fedha Fedheha, pt. 2
Date: Mar 13 76
Page Number: 8 Column Inches: 36 +

189. Author: Saleh, Saleh Ally
Title: Mkuki Moyoni (Spear in the Heart)
Date: Apr 20 74
Page Number: 7, 9 Column Inches: 32 +

190. Author: Sangi, Augustine Lucas
Title: Nani Kamwua (Who Killed Him?)
Date: Mar 16 74
Page Number: 8 Column Inches: 34 +

191a. Author: Shimanyula, J.B.
Title: Mnajisi Mwunji (Murdering Rapist), pt. 1
Date: Jul 12 80
Page Number: 9 Column Inches: 28 +

191b. Author: Shimanyula, J.B.
Title: Mnajisi Mwunji, pt. 2
Date: Jul 19 80
Page Number: 8 Column Inches: 22 +

191c. Author: Shimanyula, J.B.
Title: Mnajisi Mwunji, pt. 3
Date: Jul 26 80
Page Number: 9 Column Inches: 38 +

192a. Author: Shimanyula, James B.
Title: Risasi Usiku (Night Bullet), pt. 1
Date: Aug 16 80
Page Number: 6 Column Inches: 28 +

192b. Author: Shimanyula, James B.
Title: Risasi Usiku, pt. 2
Date: Aug 23 80

Page Number: 9 Column Inches: 20 +

192c. Author: Shimanyula, James B.
Title: Risasi Usiku, pt. 3
Date: Aug 30 80
Page Number: 9 Column Inches: 43 +

192d. Author: Shimanyula, James B.
Title: Risasi Usiku, pt. 4
Date: Sep 6 80
Page Number: 9 Column Inches: 23 +

192e. Author: Shimanyula, James B.
Title: Risasi Usiku, pt. 5
Date: Sep 13 80
Page Number: 9 Column Inches: 13 +

193a. Author: Shimanyula, James Bandi
Title: Mafuvu (Skulls), pt. 1
Date: Oct 10 81
Page Number: 9, 11 Column Inches: 52 +

193b. Author: Shimanyula, James Bandi
Title: Mafuvu, pt. 2
Date: Oct 17 81
Page Number: missing Column Inches:

193c. Author: Shimanyula, James Bandi
Title: Mafuvu, pt. 3
Date: Oct 24 81
Page Number: 8, 11 Column Inches: 40 +

193d. Author: Shimanyula, James Bandi
Title: Mafuvu, pt. 4
Date: Oct 31 81
Page Number: 9, 11 Column Inches: 64 +

193e. Author: Shimanyula, James Bandi
Title: Mafuvu, pt. 5
Date: Nov 7 81
Page Number: 9 Column Inches: 36 +

193f. Author: Shimanyula, James Bandi
Title: Mafuvu, pt. 6
Date: Nov 14 81
Page Number: 8 Column Inches: 27 +

193g. Author: Shimanyula, James Bandi
Title: Mafuvu, pt. 7
Date: Nov 21 81
Page Number: 9 Column Inches: 34 +

194. Author: Shindo, H.
 Title: Majambazi Waonyesha Vumbi (Gangsters Are Shown Dust)
 Date: Dec 5 64
 Page Number: 7 Column Inches: 27

195a. Author: Shindo, Habib H.
 Title: Usiku wa Mauaji (Night of Murder), pt. 1
 Date: Jul 15 67
 Page Number: 10, 12 Column Inches: 36

195b. Author: Shindo, Habib H.
 Title: Usiku wa Mauaji, pt. 2
 Date: Jul 22 67
 Page Number: 12 Column Inches: 32

196. Author: Shindo, Habib H. (Isanga Prison, Dodoma)
 Title: Mapenzi ya Karamu (Forbidden Love)
 Date: Jul 29 67
 Page Number: 12 Column Inches: 32

197. Author: Sichalwe, M.J.
 Title: Nimekalika Kuti Kavu? (Am I Sitting on a Dry Coconut Leaf?)
 Date: Mar 17 62
 Page Number: 8, 9, 12 Column Inches: 58

198. Author: Sichalwe, M.J. (Dar)
 Title: Rufai Kuishi na Wanaadamu (You Don't Deserve to Live with Human Beings)
 Date: Dec 2 61
 Page Number: 11 Column Inches: 34

199a. Author: Sichalwe, Maurice J.
 Title: Mafugo ya Mizimu (Slaves of Spirits), pt. 1
 Date: Sep 29 62
 Page Number: 11, 12 Column Inches: 32

199b. Author: Sichalwe, Maurice J.
 Title: Mafugo ya Mizimu, pt. 2
 Date: Oct 6 62
 Page Number: 6 Column Inches: 42

200. Author: Sichalwe, Maurice J.
 Title: Kifo cha Mvunjapendo (Death of a Love-Breaker)
 Date: Oct 20 62
 Page Number: 9 Column Inches: 27

201. Author: Sichalwe, M.J.
 Title: Mauaji ya Kutatanisha (Perplexing Murder)
 Date: Aug 29 81
 Page Number: 8, 9, 11 Column Inches: 53 +

202. Author: Sichalwe, M.J.
 Title: Samahani Mpenzi (Forgive Me Lover)
 Date: Sep 5 81
 Page Number: 8, 11 Column Inches: 25 +

203. Author: Snow-White, Akilimali
 Title: Usiitupe Shaba Yako kwa Mng'ao wa Dhahabu (Don't Throw Away Your Brass for the Brightness of Gold)
 Date: Jul 3 65
 Page Number: 9, 12 Column Inches: 49

203*. Author: Snow-White, Akilimali
 Title: Usitupe... (*repeat of 7/3/65)
 Date: Sep 9 67
 Page Number: 6, 12 Column Inches: 66

204. Author: Snow-White, Akilimali
 Title: Ahlan Wasahlan' (Greetings and Welcome!)
 Date: Jan 4 69
 Page Number: 7, 12 Column Inches: 66

205a. Author: Tula, Ben
 Title: Maria Seko (Maria Seko), pt. 1
 Date: Jul 19 69
 Page Number: 10 Column Inches: 35 +

205b. Author: Tula, Ben
 Title: Maria Seko, pt. 2
 Date: Jul 26 69
 Page Number: 12, 11 Column Inches: 49 +

205c. Author: Tula, Ben
 Title: Maria Seko, pt. 3
 Date: Aug 2 69
 Page Number: 8, 19 Column Inches: 40 +

205d. Author: Tula, Ben
 Title: Maria Seko, pt. 4
 Date: Aug 9 69
 Page Number: 10 Column Inches: 17

205e. Author: Tula, Ben
 Title: Maria Seko, pt. 5
 Date: Aug 16 69
 Page Number: 10, 11 Column Inches: 43 +

205f. Author: Tula, Ben
 Title: Maria Seko, pt. 6
 Date: Aug 23 69
 Page Number: 11 Column Inches: 36 +

- 205g. Author: Tula, Ben
Title: Maria Seko. pt. 7
Date: Aug 30 69
Page Number: 11 Column Inches: 41 +
- 205h. Author: Tula, Ben
Title: Maria Seko. pt. 8
Date: Sep 6 69
Page Number: missing Column Inches:
- 205i. Author: Tula, Ben
Title: Maria Seko. pt. 9
Date: Sep 13 69
Page Number: missing Column Inches:
206. Author: Tumbo, Miguel
Title: Mtoto wa Peke Aliyepotoka (Only Child Who Went Wrong)
Date: Jun 28 69
Page Number: 15, 16, 18 Column Inches: 62
207. Author: Vuo, E.A.
Title: Twist Yamletea Talaka (The Twist [dance] Brings Him a Divorce)
Date: Nov 21 64
Page Number: 8, 13 Column Inches: 31
- 208a. Author: wa Mombasa, Dodo
Title: Jawabu la Swala Zangu (The Answer to My Questions), pt. 1
Date: Sep 9 61
Page Number: 7 Column Inches: 22+
- 208b. Author: wa Mombasa, Dodo
Title: Jawabu la Swala Zangu, pt. 2
Date: Sep 16 61
Page Number: 17, 18 Column Inches: 54
- 208c. Author: wa Mombasa, Dodo
Title: Jawabu la Swala Zangu, pt. 3
Date: Sep 23 61
Page Number: 7, 10 Column Inches: 54
- 208d. Author: wa Mombasa, Dodo
Title: Jawabu la Swala Zangu, pt. 4
Date: Sep 30 61
Page Number: 9, 11, 15 Column Inches: 84
209. Author: Wamaradufu, Dixon
Title: Majuto Ni Mjukuu (Regrets Are a Grandchild)
Date: Oct 22 66
Page Number: 11 Column Inches: 36

CREDU
P. O. Box 58480,
Nairobi - Kenya.

210. Author: Wamunze, A.P.
Title: Vailet Kaharibu Mapenzi ya Mke Wangu (Vailet Destroyed My Wife's Love)
Date: Oct 3 64
Page Number: 7, 16 Column Inches: 25
211. Author: Wanjau, Gakaara
Title: Roda na Noti ya Twenti (Roda and the Twenty [Shilling] Banknote)
Date: Apr 2 64
Page Number: 10, 12 Column Inches: 48
212. Author: Wanjau, Gakaara
Title: Kono Tupu Halilambwi (An Empty Hand Is Not Licked)
Date: Aug 20 66
Page Number: 8, 14, 15 Column Inches: 63
213. Author: Waweru, Kihara
Title: Hatanunua Motokaa Maishani (He'll Never Buy a Car in His Life)
Date: Apr 18 64
Page Number: 10 Column Inches: 23
214. Author: Waweru, Kihara
Title: Kisa cha Bw. na Bi. Mwanamadaraka (The Story of Mr. and Mrs. Mwanamadaraka ["child of responsibility"])
Date: Sep 5 64
Page Number: 10, 12 Column Inches: 34
215. Author: Zakayo, R.E. (Mzoma)
Title: Mbio za Sakafuni Huishia Ukingoni (Running on the Roof Always Ends at the Edge)
Date: Apr 15 67
Page Number: 6 Column Inches: 23

II. Author/Main List Number in Chronological Order:

Author	Main List Number	Date(s)
Chambati, Omari Ali	27a-b	Aug 26, Sep 2 61
wa Mombasa, Dodo	208a-d	Sep 9-30 61
Chambati, Omari Ali	28a-g	Sep 30-Nov 25 61
Sichalwe, M.J.	198	Dec 2 61
Mwandambo, Charles	158	Feb 10 62
Sichalwe, M.J.	197	Mar 17 62
Chambati, Omari Ali	29a-f	Mar 24-Apr 28 62
Mnyola, G.	137	Jun 2 62
Chambati, Omari Ali	30a-f	Aug 18-Sep 22 62
Sichalwe, Maurice J.	199a-b	Sep 29, Oct 6 62
Sichalwe, Maurice J.	200	Oct 20 62
Chambati, Omari Ali	31a-e	Dec 15 62-Jan 12 63
Kaule, S.T.	86a-c	Feb 23-Apr 16 63
Muthusi, Bob	153a-c	Sep 14-28 63
Muthusi, Bob	154	Oct 26 63
Magwaza, W.W.	105a-b	Jan 2, 9 64
Anonymous (Bungoma)	6	Jan 23 64
Muthusi, Bob	155	Feb 13 64
Kibwezi, Kariuki Francis	87	Mar 12 64
Mohamed, Abubakar	138	Mar 19 64
Job, Sam	68	Mar 26 64
Wanjau, Gakaara	211	Apr 2 64
Waweru, Kihara	213	Apr 18 64
Ndung'u, F.	162	Apr 25 64

Author	Main List Number	Date(s)
Kagissa, Peter	73a-b	May 9, 16 64
Chambati, Omari Ali	32a-h	Jun 6-Jul 25, 64
Waweru, Kihara	214	Sep 5 64
Katalambula, F.H.H.	83	Sep 9 64
Baruti, Congo	15	Sep 26 64
Wamunze, A.P.	210	Oct 3 64
Bawazir, O.A.	16	Oct 10 64
Bokoboko	25	Oct 17 64
Masharubu	111	Oct 17 64
Bawazir, O.A.	17	Oct 31 64
Masao, F.T.N.	110a-b	Nov 7, 14 64
Vuo, E.A.	207	Nov 21 64
Bawazir, O.A.	18a-b	Dec 5, 11 64
Shindo, H.	194	Dec 5 64
Karashani, P.K.	77	Dec 19 64
Mbelwa, J.C.	116	Dec 25 64
Bawazir, O.A.	19	Jan 2 65
Anyumba, H.A.	7	Jan 16 65
Bawazir, O.A.	20	Jan 23 65
Mzalia, M.K.	159	Jan 30 65
Bawazir, O.A.	21	Feb 20 65
Mbelwa, J.C.	117	Feb 27 65
Baka, A.	11	Mar 13 65
Bawazir, O.	22	Mar 20 65
Chambati, Omari Ali	32*	Mar 27-May 15 65

<u>Author</u>	<u>Main List Number</u>	<u>Date(s)</u>
Chambati, Omari Ali	32i-m	May 22-Jun 26 65
O(u)ma, Roseleen	179	Jun 12 65
Snow-White, Akilimali	203	Jul 3 65
Kambona, R.S.	76	Jul 10 65
Bawazir, Omar A.	23a-d	Jul 24-Aug 28 65
Mohamed, Ali Ismael	139	Sep 4 65
Adhail, Hussein A.	1	Sep 11 65
Mwagomba, A.O.	157	Sep 18 65
Niganile, K.	171	Sep 25 65
Ganzel, Eddie	46a-r	Oct 2 65-Jan 29 66
Ngombo, George S.	167	Feb 5 66
Kalawa, Jackson	75	Feb 26 66
Macha, W.A.	102	Apr 2 66
Ndung'u, F.	163	Apr 16 66
Ganzel, Eddie	47a-f	Jun 11-Jul 23 66
Kashuru, Adam	80	Jun 25 66
Mushi, J.S.	148	Jul 2 66
Muslim, Farouk	149	Jul 9 66
Mulei, Christopher M.	146	Jul 30 66
Ndung'u, F.	164	Aug 13 66
Wanjau, Gakaara	212	Aug 20 66
Nigumile, Niganile	172	Aug 27 66
Kashkash	78	Oct 8 66
Mambo, Leonard	106	Oct 15 66
Wamaradufu, Dixon	209	Oct 22 66

<u>Author</u>	<u>Main List Number</u>	<u>Date(s)</u>
Omar, Abdilahi	177a-c	Oct 29-Nov 12 66
Omar, Abdilahi	178a-c	Nov 26-Dec 17 66
Muthoni, Abigael	150	Dec 24 66
Kunumbara, D.M.M.	92	Dec 31 66
Kidege, Kea Mohamed	88	Jan 7 67
Mbobera, Chris	120	Jan 14 67
Mbalale, D.	113	Feb 4 67
Mbomera, Charles	121	Feb 11 67
Lazaro, Robert N.	95	Feb 25 67
Mbomera, Charles	122	Mar 4 67
Awadh, A.I.	8	Mar 11 67
Muthoni, Abigael	151	Mar 25 67
Mbomere, Christ	123	Apr 1 67
Zakayo, R.E. (Mzoma)	215	Apr 15 67
Awadh, A.I.	9	Apr 22 67
Lazaro, R.	96	Apr 29 67
Kunumbara, D.M.M.	93	May 6 67
Alwenya, Bi.	2	May 13 67
Mumwi, Geoffrey	147	May 20 67
Mtopa, H.A.	142a-b	Jun 3. 10 67
Kadibo, P.M.	70	Jun 17 67
Awadh, Abdallah I.	10	Jun 24 67
Macrea, J.S.	103	Jun 24 67
Lazaro, R.	97	Jul 1 67
Kiso, J.M.	89	Jul 8 67

Author	Main List Number	Date(s)
Muthoni, Bi. A.	152	Jul 8 67
Mzee, Sully	150	Jul 15 67
Shindo, Habib H.	195a-b	Jul 15, 22 67
Philipson, Charles M.L.	183	Jul 22 67
Shindo, Habib H.	196	Jul 29 67
Kadibo, Peter M.	71	Aug 5 67
Lazaro, R.M.	98	Aug 12 67
Kundanda, Omari Juma	91	Aug 26 67
Njoroge, J.M.	173	Aug 26 67
Mlambivu, P.M.	135	Sep 2 67
Snow-White, Akilimali	203*	Sep 9 67
Kiso, J.N.	90a-b	Sep 16, 23 67
Julius, Ambrose	69	Sep 23 67
Mtopa, H.A.	143a-f	Oct 7-Nov 11 67
Mzee, Sully	161	Nov 11 67
Mlay, Julius J.	136a-b	Nov 18, 25 67
Mtopa, H.A.	144a-b	Nov 25, Dec 2 67
Charles, Franco	36	Dec 9 67
Januari, Simon K.	67	Dec 16 67
Ganzel, Eddie	48a-g	Dec 23 67-Feb 3 68
Lazaro, Robert	99	Feb 10 68
Kashkash	79a-c	Feb 17-Mar 2 68
Ganzel, Eddie	49a-j	Mar 16-May 25 68
Kadibo, Peter M.	72	Jun 8 68
Ouma, Rosaleen	180	Jun 15 68

Author	Main List Number	Date(s)
Mtopa, H.A.	145a-h	Jul 20-Sep 7 68
Ganzel, Eddie	50a-h	Sep 14-Nov 2 68
Ganzel, Eddie	51a-h	Nov 9-Dec 28 68
Snow-White, Akilimali	204	Jan 4 69
Ntumbo, H.H.	176	Jan 18 69
Lwoga, Denis	101a-c	Jan 25-Feb 8 69
Ganzel, Eddie	52a-k	Feb 15-Apr 26 69
Ganzel, Eddie	53a-i	May 3-Aug 23 69
Tumbo, Miguel	206	Jun 28 69
Tula, Ben	205a-i	Jul 19-Sep 13 69
Ganzel, Eddie	54a-r	Oct 4 69-Mar 7 70
Mbalale, D.	114a-e	Feb 14-Mar 14 70
Banzi, Alex	12	Feb 28 70
Banzi, Alex	13	Mar 21 70
Ganzel, Eddie	55a-y	Mar 28-Sep 12 70
Owenge, George	181	Mar 28 70
Mbalale, Damiani	115a-b	Sep 19, 26 70
Mazuma, R.M.M.	112	Sep 26 70
Mwagojo, James Isaac	156	Oct 3 70
Ganzel, Eddie	56a-af	Oct 10 70-May 22 71
Ibrahim, Kayeyo	66	Oct 10 70
Chambati, Omari Ali	33a-f	Oct 31-Dec 3 70
Ngari, P.	166a-L	May 22-Aug 7 71
Ganzel, Eddie	57a-p	Jul 24-Nov 6 71
Mandari, Juraj H.	107	Nov 27 71

<u>Author</u>	<u>Main List Number</u>	<u>Date(s)</u>
Ganzel, Eddie	58a-L	Dec 4 71-Feb 26 72
Moshi, Andrew	140a-b	Mar 4, 11 72
Ngare, Peter	165	Apr 8 72
Mrusha, Deo L.	141	Apr 15 72
Ganzel, Eddie	59a-p	Apr 22-Aug 5 72
Ganzel, Eddie	60a-t	Sep 23 72-Feb 10 73
Banzi, Alex T.	14a-j	Jan 13-Mar 17 73
Anonymous	3	Apr 14 73
Anonymous	4	Apr 28 73
Anonymous	5a-b	May 5, 12 73
Nkulila, Mchembe	175a-g	May 26-Jul 7 73
Bundala, Ben M.	26a-b	Jul 21, 28 73
Ganzel, Eddie	61a-h	Aug 4-Sep 22 73
Mkabarah, Juma	130a-n	Aug 4-Nov 10 73
Lucas, Augustine	100	Jan 12 74
Kahaso, Raphael	74a-c	Jan 26-Feb 9 74
Mlali, M.S.	134	Feb 16 74
Mkabarah, J.R.R.	131a-c	Feb 23-Mar 9 74
Sangi, Augustine Lucas	190	Mar 16 74
Katalambula, F.H.H.	84	Mar 30 74
Saleh, Saleh Ally	189	Apr 20 74
Magerason, Issa I.	104	Jun 22 74
Rutayisingwa, John	187	Aug 31 74
Chambati, Omari Ali	31a-p	Sep 14-Dec 28 74
Ganzel, Eddie	62a-o	Jan 4-Apr 12 75

<u>Author</u>	<u>Main List Number</u>	<u>Date(s)</u>
Ganzel, Eddie	63a-y	Apr 19-Oct 1 75
Mkabarah, Juma	132a-t	Oct 11 75-Feb 21 76
Chanda, Liza R.	35	Feb 28 76
Rutayisingwa, John	188a-b	Mar 6, 13 76
Mbelwa, Shukuru	118a-b	Apr 10, 17 76
Mkabarah, Juma	133a-j	Apr 24-Jun 26 76
Mbelwa, Shukuru	119a-b	Jul 17, 31 76
Ganzel, Eddie	64a-w	Aug 7 76-Jan 8 77
Mchangamwe, Azizi	124a-s	Jan 15-May 21 77
Mchangamwe, Azizi	125a-s	May 28-Oct 15 77
Katili, Sumu	85	Oct 22 77
Katalambula, Diana	81a-c	Jan 7-Feb 18 78
Mchangamwe, Azizi	126a-q	Apr 9-Aug 5 78
Mchangamwe, Azizi	127a-t	Aug 12-Dec 30 78
Mchangamwe, Azizi	128a-q	Jan 13-Apr 28 79
Hailey, Alex	65a-r	Apr 21 79-Aug 25 79
Mchangamwe, Azizi	129a-L	Sep 1-Dec 15 79
Njuguna, David Osman	174a-i	Dec 22 79-Feb 23 80
Ngure, Alex	170	May 17 80
Shimanyula, James Bandi	191a-c	Jul 12-26 80
Shimanyula, James Bandi	192a-e	Aug 15-Sep 13 80
Manji, Akberal	108	Sep 20 80
Manji, Akberal	109	Sep 27 80
Farrar, Betty	10	Oct 4 80
Farrar, Betty	41a-c	Oct 19-Nov 1 80

<u>Author</u>	<u>Main List Number</u>	<u>Date(s)</u>
Farrar, Betty	42	Nov 8 80
Pama, Khalid	182	Nov 15 80
Ngugi, Patrick M.	168a-d	Jan 24-Feb 14 81
Lamu M.D.	91a-n	Feb 28-May 30 81
Chiapo, C.A.	38	Jun 6 81
Farrar, Betty	43	Jun 13 81
Farrar, Betty	44	Jun 20 81
Ngugi, P.M.	169a-f	Jul 4-Aug 8 81
Farrar, Betty	45	Aug 22 81
Sichalwe, M.J.	201	Aug 29 81
Sichalwe, M.J.	202	Sep 5 81
Chiapo, Chiapo Ali	39	Sep 19 81
Ruo, Ruo Kimani	184	Sep 26 81
Ruo, Ruo Kimani	185	Oct 3 81
Shimanyula, James Bandi	193a-g	Oct 10-Nov 21 81
Charo, Charlton	37a-d	Nov 28-Dec 19 81 (cont.)
Ruo, Ruo Kimani	186	Nov 28 81

Appendix 2: Baraza and Fahari Fiction

The following is a listing of fiction which appeared in the Kenyan Swahili-language weekly Baraza from Jan. 13, 1966 to Dec. 27, 1979, when it ceased publication. A comprehensive collection of the issues which appeared during that period, which was made by the Library of Congress and recorded on microfilm, was the primary source of data. A few editions were not received by the Library during the time it was collecting, so, where possible, the survey was supplemented from my own small collection of later issues. Some stories which were not serials could be missing, but only one serial installment, the first one from Osman Hussein's "Komesha" (number 28a-n in this listing) was not available from either source.

The main listing is organized alphabetically by author and numbered for easy reference. Serialized stories receive one number, with installments indicated by lower-case letters (though upper case L was used to avoid confusion with numeral 1). The title follows, with an English translation; translations were not repeated for each installment of serialized stories, but each is labelled with the abbreviation "pt." followed by the relevant numeral. Entries on the next line are the date of publication and the Baraza page number on which the story or serial segment could be found. With one exception (part two of Halfani Omari's "Kichwa cha Mauti", number 63b, which was continued

to another page), and unlike the fiction printed in Taifa Weekly (the other Swahili-language weekly printed in Kenya), one-issue stories and serial installments alike could be found on a single page of each weekly Baraza edition. The "column inches" entry represents roughly twenty two-inch-wide lines per vertical column inch, about fifty words; the main purpose of this entry is to provide an idea of the length of these stories relative to each other. If a cartoon was included as a story illustration, this is noted in parentheses after the "column inches" entry, along with the artist's name if the illustration was signed. One writer, David Njuguna (see his "Fuata Nyuki Ule Asali," number 59a-k), illustrated the installments of Clement H. Matano's "Singizio kwa Askofu" (number 37a-e), before his own story--for which he also drew a few cartoons--was published. The other artists who signed their work were G. Kamau and "Sulubu T."

For reference purposes, a second listing follows the main one, this one organized in chronological order, containing the author's last name, the appropriate reference number from the main listing, and the date(s) of publication. A listing of 11 stories from the magazine Fahari ya Afrika ya Mashariki then concludes this appendix.

1. Main Listing: by Author, Alphabetical Order

1. Author: Adan, A.H.
Title: Kafyonzwa Damu (Sucked Dry of Blood)
Date: Jun. 19, 1969 Page Number: 5
Column Inches: 5
2. Author: Ambunya, W.E.
Title: Simtaki Mwanamke Huyu Hata Iwe Nini (I Don't Want This Woman No Matter What)
Date: Oct. 2, 1969 Page Number: 5
Column Inches: 15
3. Author: Ambunya, W.E.
Title: Kapigwa Kalamu kwa Sababu ya Mapenzi (Fired Because of Love)
Date: Nov. 19, 1970 Page Number: 5
Column Inches: 11
4. Author: Ambunya, W.E.
Title: Naizi Kamfia Kitandani, Dorica Apigwa Kalamu! (Playboy Dies on Her in Bed, Dorica Fired!)
Date: Aug. 19, 1971 Page Number: 5
Column Inches: 15
5. Author: Ambunya, W.E.
Title: Atupilia Mbali Uaminifu kwa Sababu ya Pesa (Throws Trustworthiness Away Because of Money)
Date: Jan. 20, 1972 Page Number: 7
Column Inches: 21
6. Author: Ambunya, W.E.
Title: Nasikitika Siwezi Kuolewa na Mlofa Kama Wewe (I'm Sorry I Can't Marry a Loafer Like You)
Date: Jun. 1, 1972 Page Number: 7
Column Inches: 35
7. Author: Ambunya, W.E.
Title: Tamaa ya Kwenda Amerika Yanikosesha Kazi Miaka 7 (Desire to Go to America Costs Me My Seven-Year Job)
Date: Aug. 23, 1973 Page Number: 5
Column Inches: 21 (+ G. Kamau cartoon)
8. Author: Anonymous (Bi. Chausiku?)
Title: Aliona Barua ya Mary Ndipo Akaamini (She Saw Mary's Letter and Then Believed Him)
Date: Jan. 13, 1966 Page Number: 6
Column Inches: 52

9. Author: Anonymous
 Title: Alitakasa Macho na Kuondoa Haya (Cleared His Head and Loosened Himself Up)
 Date: May 26, 1966 Page Number: 6
 Column Inches: 30

10. Author: Anonymous
 Title: Mtaka Yote Hukosa Yote (One Who Wants Everything Loses Everything)
 Date: Feb. 13, 1969 Page Number: 5
 Column Inches: 19

11. Author: Anonymous
 Title: Siri ya Amina Yatobolewa (Aminu's Secret Revealed)
 Date: Apr. 23, 1970 Page Number: 5
 Column Inches: 6

12. Author: Anonymous (F.J. Khamisi?)
 Title: Ben Nakuapia kwa Mungu Sikuachi Milele - Susana (Ben I Swear By God I'm Not Leaving You Ever - Susana)
 Date: Jul. 26, 1973 Page Number: 2
 Column Inches: 19

13. Author: Anonymous (F.J. Khamisi?)
 Title: Heri Kufa Kuliko Kuteseka Hivyo (Better to Die Than to Be Tortured Like That)
 Date: Jul. 26, 1973 Page Number: 2
 Column Inches: 12

14. Author: Bakari, F.
 Title: Mary Ajuta na Kuapa Hatafanya Mapenzi Tena (Mary Regrets and Swears She'll Never Have a Love Affair Again)
 Date: Mar. 6, 1969 Page Number: 5
 Column Inches: 17

15. Author: Banzi, Alex T.
 Title: Mapenzi Yawaka Moto na Kuvunja Utakatifu (Love Flames Up and Breaks Down Chastity)
 Date: Mar. 20, 1969 Page Number: 5
 Column Inches: 18

16. Author: Banzi, A.T.
 Title: Ujana Wawavuruga Akili Wapenzi (Their Youth Agitates the Lovers' Minds)
 Date: Sep. 25, 1969 Page Number: 6
 Column Inches: 16

17. Author: Banzi, Alex
 Title: Nimechoka Kuwatolea Jasho Wenzangu (I'm Tired of Slaving for My Fellow Men)
 Date: Dec. 11, 1969 Page Number: 9

Column Inches: 27

18. Author: Banzi, A.T.
 Title: Lazima Nimwe Nitulize Moyo (I Have to Marry Her to Calm My Heart)
 Date: Mar. 12, 1970 Page Number: 5
 Column Inches: 17

19. Author: Banzi, A.T.
 Title: Najichoma Kisu Kumfuata Msichana Ahera (I Stab Myself with a Knife to Follow a Girl to the Afterlife)
 Date: Mar. 25, 1971 Page Number: 10
 Column Inches: 29

20. Author: Banzi, A.T.
 Title: Tafadhali Megi Uwe Wangu wa Milele (Please Megi Be Mine Forever)
 Date: Aug. 5, 1971 Page Number: 5
 Column Inches: 26

21. Author: Chausiku
 Title: Maskini Darius Alijihurumia kwa Kupoteza Diana na Jamaa (Poor Darius Feels Sorry for Himself for Losing Diana and Family)
 Date: Apr. 21, 1966 Page Number: 6
 Column Inches: 28

22. Author: Chausiku, Bi.
 Title: Nitampataje Mpenzi Wangu Simon Tena? (How Can I Get My Beloved Simon Back?)
 Date: Jan. 7, 1971 Page Number: 5
 Column Inches: 10

23. Author: Dumila, F.
 Title: Nikiondoka Duniani Utapata Nini? (If I Leave the World What Will You Get?)
 Date: May 29, 1969 Page Number: 7
 Column Inches: 21

24. Author: Dumila, F.
 Title: Mapenzi ya Vidosho Sumu kwa Wenye Madaraka (Love Affairs with Playgirls Poison for Executives)
 Date: Apr. 12, 1973 Page Number: 5
 Column Inches: 24

25. Author: Frank, W.
 Title: Bibi Amkomesha Mume Mkorofi (Lady Kills Tyrannical Husband)
 Date: Jan. 22, 1970 Page Number: 5
 Column Inches: 18

26. Author: Frank, W.
 Title: Kwaje Mwafrika Kwa Nyuma Kuliko Mzungu na Mnesia?
 (How Did the African Come to Be Behind the Westerner and the Asian?)
 Date: Oct. 22, 1970 Page Number: 5
 Column Inches: 20

27. Author: George, A.S.
 Title: Mapenzi ya Shida Yamfanya Peter Kujitia Tanzi
 (Disastrous Love Makes Peter Put Himself in the Noose)
 Date: Jul. 1, 1971 Page Number: 5
 Column Inches: 21

28a. Author: Hussein, Osman
 Title: Komesha (Kill), pt. 2 [pt. 1 missing]
 Date: Dec. 15, 1977 Page Number: 3
 Column Inches: 29

28b. Author: Hussein, Osman
 Title: Komesha, pt. 3
 Date: Dec. 22, 1977 Page Number: 3
 Column Inches: 32 (+ Sulubu T. cartoon)

28c. Author: Hussein, Osman
 Title: Komesha, pt. 4
 Date: Dec. 29, 1977 Page Number: 3
 Column Inches: 25 (+ Sulubu T. cartoon)

28d. Author: Hussein, Osman
 Title: Komesha, pt. 5
 Date: Jan. 5, 1978 Page Number: 5
 Column Inches: 30 (+ Sulubu T. cartoon)

28e. Author: Hussein, Osman
 Title: Komesha, pt. 6
 Date: Jan. 12, 1978 Page Number: 6
 Column Inches: 38 (+ cartoon)

28f. Author: Hussein, Osman
 Title: Komesha, pt. 7
 Date: Jan. 19, 1978 Page Number: 3
 Column Inches: 29 (+ Sulubu T. cartoon)

28g. Author: Hussein, Osman
 Title: Komesha, pt. 8
 Date: Jan. 26, 1978 Page Number: 3
 Column Inches: 38 (+ cartoon)

28h. Author: Hussein, Osman
 Title: Komesha, pt. 9
 Date: Feb. 2, 1978 Page Number: 3

Column Inches: 38 (+ Sulubu T. cartoon)

28i. Author: Hussein, Osman
 Title: Komesha, pt. 10
 Date: Feb. 9, 1978 Page Number: 3
 Column Inches: 40 (+ Sulubu T. cartoon)

28j. Author: Hussein, Osman
 Title: Komesha, pt. 11
 Date: Feb. 16, 1978 Page Number: 3
 Column Inches: 36 (+ Sulubu T. cartoon)

28k. Author: Hussein, Osman
 Title: Komesha, pt. 12
 Date: Feb. 23, 1978 Page Number: 3
 Column Inches: 38 (+ Sulubu T. cartoon)

28L. Author: Hussein, Osman
 Title: Komesha, pt. 13
 Date: Mar. 2, 1978 Page Number: 3
 Column Inches: 46

28m. Author: Hussein, Osman
 Title: Komesha, pt. 14
 Date: Mar. 9, 1978 Page Number: 3
 Column Inches: 46

28n. Author: Hussein, Osman
 Title: Komesha, pt. 15
 Date: Mar. 16, 1978 Page Number: 3
 Column Inches: 43 (+ cartoon)

29. Author: Kimario, E.N.
 Title: Nala Kamba kwa Kudoa Bibi za Watu (I Taste the Rope
 for Sneaking Around with Someone's Wife)
 Date: Sep. 24, 1970 Page Number: 5
 Column Inches: 16

30. Author: Kiringa, J.K.
 Title: Wewe, Lucy, Una Bahati Sana (You, Lucy, Are Very
 Lucky)
 Date: Apr. 17, 1969 Page Number: 5
 Column Inches: 13

31. Author: Malala, W.
 Title: Kweli Wanawake Hawaaminiki (Really Women Can't Be
 Trusted)
 Date: Apr. 16, 1970 Page Number: 5
 Column Inches: 19

32. Author: Malala, Wycleffe

Title: Nitakufa Sadala Yako, Nickola Amwambia Nduguye (I'll Die Instead of You, Nickola Tells His Brother)
Date: Feb. 18, 1971 Page Number: 5
Column Inches: 18

33. Author: Marealle, Bi.
Title: Nilikaribishwa Kama Mtoka Addis Ababa (I'm Welcomed as One From Addis Ababa)
Date: Jul. 16, 1970 Page Number: 5
Column Inches: 18

34. Author: Marealle, Bi. L.
Title: Wivu wa Mapenzi Wanifanwa Kumwacha Jimmy Maisha (Love Jealousy Makes Me Leave Jimmy for Life)
Date: Dec. 10, 1970 Page Number: 8
Column Inches: 27

35. Author: Masawe, J.M.
Title: Nimekoma Kudoea Wake za Watu (I'm Dead for Sneaking Around with Others' Wives)
Date: Aug. 16, 1973 Page Number: 5
Column Inches: 26 (+ G. Kamau cartoon)

36. Author: Masawe, J.M.
Title: Mkora Achezea Jela Maisha (Mkora Plays in Jail for Life)
Date: Jan. 17, 1974 Page Number: 7
Column Inches: 19

37a. Author: Matano, Clement H.
Title: Singizio kwa Askofu (False Accusation of the Bishop), pt. 1
Date: Apr. 5, 1979 Page Number: 3
Column Inches: 39 (+ David Njuguna cartoon)

37b. Author: Matano, Clement H.
Title: Singizio kwa Askofu, pt. 2
Date: Apr. 12, 1979 Page Number: 3
Column Inches: 50 (+ David Njuguna cartoon)

37c. Author: Matano, Clement H.
Title: Singizio kwa Askofu, pt. 3
Date: Apr. 19, 1979 Page Number: 3
Column Inches: 40 (+ David Njuguna cartoon)

37d. Author: Matano, Clement H.
Title: Singizio kwa Askofu, pt. 4
Date: Apr. 26, 1979 Page Number: 3
Column Inches: 41 (+ David Njuguna cartoon)

37e. Author: Matano, Clement H.

Title: Singizio kwa Askofu, pt. 5
Date: May 3, 1979 Page Number: 3
Column Inches: 39 (+ David Njuguna cartoon)

38. Author: Mchangamwe, Azizi
Title: Eva (Eva)
Date: Mar. 23, 1978 Page Number: 3
Column Inches: 44

39. Author: Mcharo, H.N.
Title: Ajuta Kupiga Matindi na Mkeke (He Regrets Getting Drunk with His Wife)
Date: Dec. 31, 1970 Page Number: 5
Column Inches: 9

40. Author: Mohamed, Abubakar
Title: Salie Aogopa Kurudi Nyumbani Rizavuni (Salie Fears Returning Home to the Reserve)
Date: Mar. 17, 1966 Page Number: 6
Column Inches: 24

41. Author: Moto, K.B.
Title: Mapenzi wa Paul Sumu kwa Vipusa (Loving Paul Poison for Playgirls)
Date: Aug. 9, 1973 Page Number: 7
Column Inches: 22

42a. Author: Mpendani, Frank
Title: Majangili (Gangsters), pt. 1
Date: Aug. 24, 1978 Page Number: 3
Column Inches: 29 (+ Sulubu T. cartoon)

42b. Author: Mpendani, Frank
Title: Majangili, pt. 2
Date: Aug. 31, 1978 Page Number: 3
Column Inches: 34 (+ Sulubu T. cartoon)

42c. Author: Mpendani, Frank
Title: Majangili, pt. 3
Date: Sep. 7, 1978 Page Number: 3
Column Inches: 32 (+ Sulubu T. cartoon)

42d. Author: Mpendani, Frank
Title: Majangili, pt. 4
Date: Sep. 7, 1978 Page Number: 3
Column Inches: 37

42e. Author: Mpendani, Frank
Title: Majangili, pt. 5
Date: Sep. 21, 1978 Page Number: 3
Column Inches: 30

12f. Author: Mpendani, Frank
 Title: Majangili, pt. 5
 Date: Sep. 28, 1978 Page Number: 3
 Column Inches: 34 (+ Sulubu T. cartoon)

12g. Author: Mpendani, Frank
 Title: Majangili, pt. 7
 Date: Oct. 5, 1978 Page Number: 3
 Column Inches: 31 (+ Sulubu T. cartoon)

43a. Author: Mpendani, Frank
 Title: Mauaji kwa Ajili ya Pesa (Murder for Money), pt. 1
 Date: Jul. 26, 1979 Page Number: 3
 Column Inches: 30

43b. Author: Mpendani, Frank
 Title: Mauaji kwa Ajili ya Pesa, pt. 2
 Date: Aug. 2, 1979 Page Number: 3
 Column Inches: 35

43c. Author: Mpendani, Frank
 Title: Mauaji kwa Ajili ya Pesa, pt. 3
 Date: Aug. 9, 1979 Page Number: 3
 Column Inches: 35

43d. Author: Mpendani, Frank
 Title: Mauaji kwa Ajili ya Pesa, pt. 4
 Date: Aug. 16, 1979 Page Number: 3
 Column Inches: 34

43e. Author: Mpendani, Frank
 Title: Mauaji kwa Ajili ya Pesa, pt. 5
 Date: Aug. 30, 1979 Page Number: 3
 Column Inches: 33

43f. Author: Mpendani, Frank
 Title: Mauaji kwa Ajili ya Pesa, pt. 6
 Date: Sep. 6, 1979 Page Number: 3
 Column Inches: 32

43g. Author: Mpendani, Frank
 Title: Mauaji kwa Ajili ya Pesa, pt. 7
 Date: Sep. 13, 1979 Page Number: 3
 Column Inches: 24

43h. Author: Mpendani, Frank
 Title: Mauaji kwa Ajili ya Pesa, pt. 8
 Date: Sep. 20, 1979 Page Number: 3
 Column Inches: 23

44a. Author: Mpendani, F.G.

Title: Hangaisho la Mumiani (Fear of Gangsters), pt. 1
 Date: Dec. 6, 1979 Page Number: 3
 Column Inches: 31

44b. Author: Mpendani, F.G.
 Title: Hangaisho la Mumiani, pt. 2
 Date: Dec. 13, 1979 Page Number: 3
 Column Inches: 46

44c. Author: Mpendani, F.G.
 Title: Hangaisho la Mumiani, pt. 3
 Date: Dec. 20, 1979 Page Number: 3
 Column Inches: 33

44d. Author: Mpendani, F.G.
 Title: Hangaisho la Mumiani, pt. 1
 Date: Dec. 27, 1979 Page Number: 3
 Column Inches: 46

45. Author: Msangi, A.M.
 Title: Mapenzi Yamtokomeza Kijana Npare (Love Ruins a Young Pare Man)
 Date: Aug. 23, 1973 Page Number: 5
 Column Inches: 22

46. Author: Mubezi, F.B.
 Title: Kipusa Amkataa Mpenziwa Kanisani (Playgirl Turns Down Her Lover in Church)
 Date: Jul. 22, 1971 Page Number: 5
 Column Inches: 17

47. Author: Mubezi, F.B.
 Title: Mapenzi ya Pembe za Chaki Yavunja Nyumba ya Tatizo (Illicit Love Wrecks Tatizo's Home)
 Date: Sep. 2, 1971 Page Number: 5
 Column Inches: 26

48. Author: Mubezi, F.B.
 Title: Nafa Nimfuata Mpenzi Ahera (I Die So I Can Follow My Lover to the Afterlife)
 Date: May 18, 1972 Page Number: 7
 Column Inches: 32

49. Author: Mubezi, F.
 Title: Usiamini Viposa Waishio Mijini (Don't Trust the Playgirls Who Live in the Cities)
 Date: Aug. 2, 1973 Page Number: 7
 Column Inches: 30

50. Author: Muhia, S.

Title: Nababaisha kwanume kwa Urembo (I Stupefy Men with My Beauty)
 Date: Aug. 2, 1973 Page Number: 7
 Column Inches: 14

51. Author: Mwangojo, (sic) J.I.
 Title: Chombo cha Kushika Maneno Chatoa Siri (Tape Recorder Reveals Secrets)
 Date: Sep. 18, 1969 Page Number: 5
 Column Inches: 9

52. Author: Mwangojo, (J.I.)
 Title: Ujanja wa Omar Wafanya Wezi Stadi Kinaswa na Polisi (Omar's Cleverness Gets Expert Criminals Trapped by Police)
 Date: Oct. 18, 1973 Page Number: 7
 Column Inches: 18

53a. Author: Mwangojo, J.I.
 Title: Mbio za Wahalifu (Gangsters' Run), pt. 1
 Date: Oct. 12, 1973 Page Number: 3
 Column Inches: 41

53b. Author: Mwangojo, J.I.
 Title: Mbio za Wahalifu, pt. 2
 Date: Oct. 19, 1978 Page Number: 3
 Column Inches: 68

53c. Author: Mwangojo, J.I.
 Title: Mbio za Wahalifu, pt. 3
 Date: Oct. 26, 1978 Page Number: 3
 Column Inches: 61

54a. Author: Mwangojo, James Isaac
 Title: Simu Kutoka Mombasa (Phone Call from Mombasa), pt. 1
 Date: Mar. 1, 1979 Page Number: 3
 Column Inches: 31

54b. Author: Mwangojo, James Isaac
 Title: Simu Kutoka Mombasa, pt. 2
 Date: Mar. 8, 1979 Page Number: 3
 Column Inches: 32

54c. Author: Mwangojo, James Isaac
 Title: Simu Kutoka Mombasa, pt. 3
 Date: Mar. 15, 1979 Page Number: 3
 Column Inches: 41

54d. Author: Mwangojo, James Isaac
 Title: Simu Kutoka Mombasa, pt. 4
 Date: Mar. 22, 1979 Page Number: 3
 Column Inches: 57

54e. Author: Mwangojo, James Isaac
 Title: Simu Kutoka Mombasa, pt. 5
 Date: Mar. 29, 1979 Page Number: 3
 Column Inches: 23

55a. Author: Mwangojo, J.I.
 Title: Lemba la Ukoka (Turban of Straw [A Fraud]), pt. 1
 Date: Sep. 27, 1979 Page Number: 3
 Column Inches: 24

55b. Author: Mwangojo, J.I.
 Title: Lemba la Ukoka, pt. 2
 Date: Oct. 4, 1979 Page Number: 3
 Column Inches: 30

55c. Author: Mwangojo, J.I.
 Title: Lemba la Ukoka, pt. 3
 Date: Oct. 11, 1979 Page Number: 3
 Column Inches: 25

55d. Author: Mwangojo, J.I.
 Title: Lemba la Ukoka, pt. 4
 Date: Oct. 18, 1979 Page Number: 3
 Column Inches: 24

55e. Author: Mwangojo, J.I.
 Title: Lemba la Ukoka, pt. 5
 Date: Oct. 25, 1979 Page Number: 3
 Column Inches: 28

55f. Author: Mwangojo, J.I.
 Title: Lemba la Ukoka, pt. 6
 Date: Nov. 1, 1979 Page Number: 3
 Column Inches: 19

55g. Author: Mwangojo, J.I.
 Title: Lemba la Ukoka, pt. 7
 Date: Nov. 8, 1979 Page Number: 3
 Column Inches: 31

55h. Author: Mwangojo, J.I.
 Title: Lemba la Ukoka, pt. 8
 Date: Nov. 15, 1979 Page Number: 3
 Column Inches: 21

55i. Author: Mwangojo, J.I.
 Title: Lemba la Ukoka, pt. 9
 Date: Nov. 22, 1979 Page Number: 3
 Column Inches: 21

55j. Author: Mwangojo, J.I.

Title: Lemba la Ukoka, pt. 10
Date: Nov. 29, 1979 Page Number: 3
Column Inches: 31

55k. Author: Mwagojo, J.I.
Title: Lemba la Ukoka, pt. 11
Date: Dec. 6, 1979 Page Number: 3
Column Inches: 12

56. Author: Mwangi, P.
Title: Kijana Asiyefahamu Taabu Iliyompata Mamake (Young Man Unaware of Trouble that Befell His Mother)
Date: Feb. 19, 1970 Page Number: 5
Column Inches: 14

57. Author: Mzee, S.M.
Title: Halali kwa Kumfikiri Amina (Can't Sleep for Thinking About Amina)
Date: May 15, 1969 Page Number: 5
Column Inches: 10

58. Author: Naumanns, G.O.
Title: Ujanja wa Mapenzi Mwisho Ni Mauti (Trickery in Love Results in Death)
Date: Nov. 4, 1971 Page Number: 6
Column Inches: 30

59a. Author: Njuguna, David
Title: Fuata Nyuki Ule Asali (Follow Bees to Eat Honey), pt. 1
Date: May 10, 1979 Page Number: 3
Column Inches: 14

59b. Author: Njuguna, David
Title: Fuata Nyuki Ule Asali, pt. 2
Date: May 17, 1979 Page Number: 3
Column Inches: 29 (+ David Njuguna cartoon)

59c. Author: Njuguna, David
Title: Fuata Nyuki Ule Asali, pt. 3
Date: May 24, 1979 Page Number: 3
Column Inches: 25 (+ David Njuguna cartoon)

59d. Author: Njuguna, David
Title: Fuata Nyuki Ule Asali, pt. 4
Date: May 31, 1979 Page Number: 3
Column Inches: 31

59e. Author: Njuguna, David
Title: Fuata Nyuki Ule Asali, pt. 5
Date: Jun. 7, 1979 Page Number: 3

Column Inches: 27

59f. Author: Njuguna, David
Title: Fuata Nyuki Ule Asali, pt. 5
Date: Jun. 14, 1979 Page Number: 3
Column Inches: 22 (+ David Njuguna cartoon)

59g. Author: Njuguna, David
Title: Fuata Nyuki Ule Asali, pt. 7
Date: Jun. 21, 1979 Page Number: 3
Column Inches: 37

59h. Author: Njuguna, David
Title: Fuata Nyuki Ule Asali, pt. 8
Date: Jun. 28, 1979 Page Number: 3
Column Inches: 26

59i. Author: Njuguna, David
Title: Fuata Nyuki Ule Asali, pt. 9
Date: Jul. 5, 1979 Page Number: 3
Column Inches: 26

59j. Author: Njuguna, David
Title: Fuata Nyuki Ule Asali, pt. 10
Date: Jul. 12, 1979 Page Number: 3
Column Inches: 32

59k. Author: Njuguna, David
Title: Fuata Nyuki Ule Asali, pt. 11
Date: Jul. 19, 1979 Page Number: 3
Column Inches: 21

60. Author: Okoth, Bob N.
Title: Rashidi Akasikia Busu Kali Lamvuta Ulimi (Rashidi Felt a Wild Kiss Pulling His Tongue)
Date: Feb. 27, 1969 Page Number: 5
Column Inches: 20

61. Author: Okoth, R. N.
Title: Mapenzi ya Tineja Yampotosha Salima (Teenage Love Affair Perverts Salima)
Date: Jul. 24, 1969 Page Number: 5
Column Inches: 19

62. Author: Okoth, R.
Title: Bibi Arusi Adinda Kuja kanisani (Bride Refuses on the Way to the Church)
Date: Oct. 16, 1969 Page Number: 5
Column Inches: 15

63a. Author: Omari, Halfani

Title: Kichwa cha Mauti (Death's Head), pt. 1
 Date: Apr. 27, 1978 Page Number: 3
 Column Inches: 42 (+ Sulubu T. cartoon)

63b. Author: Omari, Halfani
 Title: Kichwa cha Mauti, pt. 2
 Date: May 4, 1978 Page Number: 3, 5
 Column Inches: 49 (+ Sulubu T. cartoon)

63c. Author: Omari, Halfani
 Title: Kichwa cha Mauti, pt. 3
 Date: May 11, 1978 Page Number: 3
 Column Inches: 37 (+ Sulubu T. cartoon)

63d. Author: Omari, Halfani
 Title: Kichwa cha Mauti, pt. 4
 Date: May 18, 1978 Page Number: 3
 Column Inches: 47 (+ Sulubu T. cartoon)

64a. Author: Omari, Halfani
 Title: Mkamia Maji Hayanywi (One Obsessed with Water Doesn't Drink It), pt. 1
 Date: Jul. 27, 1978 Page Number: 3
 Column Inches: 30 (+ Sulubu T. cartoon)

64b. Author: Omari, Halfani
 Title: Mkamia Maji Hayanywi, pt. 2
 Date: Aug. 3, 1978 Page Number: 3
 Column Inches: 27 (+ Sulubu T. cartoon)

64c. Author: Omari, Halfani
 Title: Mkamia Maji Hayanywi, pt. 3
 Date: Aug. 10, 1978 Page Number: 3
 Column Inches: 37 (+ Sulubu T. cartoon)

64d. Author: Omari, Halfani
 Title: Mkamia Maji Hayanywi, pt. 4
 Date: Aug. 17, 1978 Page Number: 3
 Column Inches: 37 (+ Sulubu T. cartoon)

65a. Author: Omari, Halfani
 Title: Atekwa Nyara (Taken Hostage), pt. 1
 Date: Nov. 2, 1978 Page Number: 3
 Column Inches: 48 (+ Sulubu T. cartoon)

65b. Author: Omari, Halfani
 Title: Atekwa Nyara, pt. 2
 Date: Nov. 9, 1978 Page Number: 3
 Column Inches: 40

65c. Author: Omari, Halfani

Title: Atekwa Nyara, pt. 3
 Date: Nov. 16, 1978 Page Number: 3
 Column Inches: 40 (+ Sulubu T. cartoon)

65d. Author: Omari, Halfani
 Title: Atekwa Nyara, pt. 4
 Date: Nov. 30, 1978 Page Number: 3
 Column Inches: 46

65e. Author: Omari, Halfani
 Title: Atekwa Nyara, pt. 5
 Date: Jan. 1, 1979 Page Number: 3
 Column Inches: 42

65f. Author: Omari, Halfani
 Title: Atekwa Nyara, pt. 6
 Date: Jan. 11, 1979 Page Number: 3
 Column Inches: 30

65g. Author: Omari, Halfani
 Title: Atekwa Nyara, pt. 7
 Date: Jan. 18, 1979 Page Number: 3
 Column Inches: 45

65h. Author: Omari, Halfani
 Title: Atekwa Nyara, pt. 8
 Date: Jan. 25, 1979 Page Number: 3
 Column Inches: 39

65i. Author: Omari, Halfani
 Title: Atekwa Nyara, pt. 9
 Date: Feb. 1, 1979 Page Number: 3
 Column Inches: 32

65j. Author: Omari, Halfani
 Title: Atekwa Nyara, pt. 10
 Date: Feb. 8, 1979 Page Number: 3
 Column Inches: 33

65k. Author: Omari, Halfani
 Title: Atekwa Nyara, pt. 11
 Date: Feb. 15, 1979 Page Number: 3
 Column Inches: 34

65L. Author: Omari, Halfani
 Title: Atekwa Nyara, pt. 12
 Date: Feb. 22, 1979 Page Number: 3
 Column Inches: 13

66. Author: Omung'a, J.O.

Title: Ruth Anzuliza, "Utaniao Lini?" (Ruth Asks Me, "When Will You Marry Me?")
 Date: Oct. 14, 1971 Page Number: 5
 Column Inches: 20

67. Author: Pella, T.
 Title: Siwezi Kuolewa Nawe Kwani Huna Elimu (I Can't Get Married to You Because You're Uneducated)
 Date: Aug. 9, 1973 Page Number: 7
 Column Inches: 34 (+ G. Kamau cartoon)

68. Author: S--ady, A.A. (name obscured)
 Title: Sauti ya Mariamu Yanifanya Kugutuka (Mary's Voice Startles Me)
 Date: May 14, 1970 Page Number: 5
 Column Inches: 12

69. Author: Said, S.
 Title: Nilimwamini Rafiki Kumbe Ni Adui (I Trusted My Friend Lo! He's My Enemy)
 Date: Sep. 6, 1973 Page Number: 7
 Column Inches: 19

70. Author: Sampah, I.A.
 Title: Kisura Kanitia Hatiani (Playgirl Gets Me in Trouble)
 Date: Aug. 14, 1969 Page Number: 5
 Column Inches: 8

71. Author: Soi, Bi. S.R.
 Title: Dora Akosa Kazi na Kumpoteza Mchumba kwa Mapenzi ya Boss (Dora Loses Her Job and Fiancee Over an Affair with Her Boss)
 Date: Sep. 20, 1973 Page Number: 6
 Column Inches: 11

72. Author: Sumuni, E.N.
 Title: Salimu Ala Risasi kwa Kuvunja Ahadi ya Ndoa (Salimu Eats a Bullet for Breaking a Marriage Promise)
 Date: Aug. 30, 1973 Page Number: 5
 Column Inches: 20 (+ G. Kamau cartoon)

73. Author: Sungura, F.
 Title: Ben Kamua Bibie kwa Mapenzi ya Kipusa (Ben Kills His Wife for the Love of a Playgirl)
 Date: Oct. 4, 1973 Page Number: 6
 Column Inches: 14

74. Author: Sungura, J.
 Title: Nani Bwana Katika Nyumba Hii, Wewe Boda au Mimi? (Who's the Boss in this House, You, Boda, or I?)
 Date: Nov. 8, 1973 Page Number: 7

Column Inches: 16

75a. Author: Twanga, V. Muswahili
 Title: Kazi (Work), pt. 1
 Date: May 25, 1978 Page Number: 3
 Column Inches: 40 (+ Sulubu T. cartoon)

75b. Author: Twanga, V. Muswahili
 Title: Kazi, pt. 2
 Date: Jun. 1, 1978 Page Number: 3
 Column Inches: 29 (+ Sulubu T. cartoon)

75c. Author: Twanga, V. Muswahili
 Title: Kazi, pt. 3
 Date: Jun. 8, 1978 Page Number: 3
 Column Inches: 32 (+ Sulubu T. cartoon)

75d. Author: Twanga, V. Muswahili
 Title: Kazi, pt. 1
 Date: Jun. 15, 1978 Page Number: 3
 Column Inches: 30 (+ Sulubu T. cartoon)

75e. Author: Twanga, V. Muswahili
 Title: Kazi, pt. 5
 Date: Jun. 22, 1978 Page Number: 3
 Column Inches: 23 (+ Sulubu T. cartoon)

75f. Author: Twanga, V. Muswahili
 Title: Kazi, pt. 6
 Date: Jun. 29, 1978 Page Number: 3
 Column Inches: 23 (+ Sulubu T. cartoon)

75g. Author: Twanga, V. Muswahili
 Title: Kazi, pt. 7
 Date: Jul. 6, 1978 Page Number: 3
 Column Inches: 24 (+ Sulubu T. cartoon)

75h. Author: Twanga, V. Muswahili
 Title: Kazi, pt. 8
 Date: Jul. 13, 1978 Page Number: 3
 Column Inches: 20 (+ Sulubu T. cartoon)

75i. Author: Twanga, V. Muswahili
 Title: Kazi, pt. 9
 Date: Jul. 20, 1978 Page Number: 3
 Column Inches: 15

II. Author/Master List Number(s) in Chronological Order

<u>Author</u>	<u>Master List Number</u>	<u>Date(s)</u>
Anonymous	8	Jan. 13, 66
Mohamed	40	Mar. 17, 66
Chausiku	21	Apr. 21, 66
Anonymous	9	May 26, 66
Anonymous	10	Feb. 13, 69
Okoth	60	Feb. 27, 69
Bakari	14	Mar. 6, 69
Banzi	15	Mar. 20, 69
Kiringa	30	Apr. 17, 69
Mzee	57	May 15, 69
Dumila	23	May 29, 69
Adan	1	Jun. 19, 69
Okoth	61	Jul. 21, 69
Sampah	70	Aug. 14, 69
Mwa(n)gojo	51	Sep. 18, 69
Banzi	16	Sep. 25, 69
Ambunya	2	Oct. 2, 69
Okoth	62	Oct. 16, 69
Banzi	17	Dec. 11, 69
Frank	25	Jan. 22, 70
Mwangi	56	Feb. 19, 70
Banzi	18	Mar. 12, 70
Malala	31	Apr. 16, 70

<u>Author</u>	<u>Master List Number</u>	<u>Date(s)</u>
Anonymous	11	Apr. 23, 70
S--ady	68	May 14, 70
Marealle	33	Jul. 16, 70
Kimaryo	29	Sep. 24, 70
Frank	26	Oct. 22, 70
Ambunya	3	Nov. 19, 70
Marealle	34	Dec. 10, 70
Mcharo	39	Dec. 31, 70
Chausiku	22	Jan. 7, 71
Malala	32	Feb. 18, 71
Banzi	19	Mar. 25, 71
George	27	Jul. 1, 71
Mubezi	16	Jul. 22, 71
Banzi	20	Aug. 5, 71
Ambunya	1	Aug. 19, 71
Mubezi	17	Sep. 2, 71
Omung'a	66	Oct. 14, 71
Naumanns	58	Nov. 4, 71
Ambunya	5	Jan. 20, 72
Mubezi	48	May 18, 72
Ambunya	6	Jun. 1, 72
Dumila	24	Apr. 12, 73
Anonymous	12	Jul. 26, 73
Anonymous	13	Jul. 26, 73
Mubezi	49	Aug. 2, 73

<u>Author</u>	<u>Master List Number</u>	<u>Date(s)</u>
Muhia	50	Aug. 2, 73
Moto	41	Aug. 9, 73
Pella	67	Aug. 9, 73
Masawe	35	Aug. 16, 73
Ambunya	7	Aug. 23, 73
Msangi	45	Aug. 23, 73
Sumuni	72	Aug. 30, 73
Said	69	Sep. 6, 73
Soi	71	Sep. 20, 73
Sungura	73	Oct. 4, 73
Mwagojo	52	Oct. 18, 73
Sungura	74	Nov. 8, 73
Masawe	36	Jan. 17, 74
Hussein	28a-n	Dec. 15, 77 - Mar. 16, 78
Mchangamwe	38	Mar. 23, 78
Omari	63a-d	Apr. 27, 78 - May 18, 78
Twanga	75a-i	May 25, 78 - Jul. 20, 78
Omari	64a-d	Jul. 27, 78 - Aug. 17, 78
Mpendani	42a-g	Aug. 21, 78 - Oct. 5, 78
Mwagojo	53a-c	Oct. 12, 78 - Oct. 26, 78
Omari	65a-l	Nov. 2, 78 - Feb. 22, 79
Mwagojo	54a-e	Mar. 1, 79 - Mar. 29, 79
Matano	37a-e	Apr. 5, 79 - May 3, 79
Njuguna	59a-k	May 10, 79 - Jul. 19, 79
Mpendani	43a-h	Jul. 26, 79 - Sep. 20, 79

<u>Author</u>	<u>Master List Number</u>	<u>Date(s)</u>
Mwagojo	55a-k	Sep. 27, 79 - Dec. 6, 79
Mpendani	44a-d	Dec. 6, 79 - Dec. 27, 79

Fahari ya Afrika ya Mashariki Fiction

The magazine Fahari ya Afrika ya Mashariki was a monthly produced by Tai Publishers of Nairobi from September 1976 until it ceased Kenyan publication in May of 1977. According to Azizi Mchangamwe's writer's survey response, the magazine was moved to Dar es Salaam, and continued publication until September of 1978, when Mchangamwe's serial "Uso wa Mauti" was completed--though even the author is not sure of this, for he was not sent copies from Dar. (See Mchangamwe's survey in Appendix 3, p. 568).

Besides the newspapers from the Library of Congress microfilms, this is the only other Kenyan Swahili periodical that published fiction of which I have been able to obtain a copy for examination. I was able to buy second-hand copies from street vendors in Nairobi; I found all but one issue, that of December 1976.

The listings here pretty much follow the same format as the Taifa Weekly and Baraza fiction. The volume and number gets a separate listing, and there are about 25 words per column inch. Several stories were published anonymously; the writer may have been the editor of the magazine, Fred Jim Mdoe. He is the author of a bookbound collection of children's stories, Hila za Mzee Kobe (The Tricks of Old Man Tortoise), published by East African Publishing House in 1969 and reprinted in 1975. Mdoe is credited as both

mhariri (editor) and one of two wapangaji kurasa (layout specialists) on the contents page of each issue; he also wrote features and book reviews.

Stories were illustrated with uncaptioned cartoons by the magazine's artist. With the first issue of volume two, January of 1977, there was a change of staff artists: Raju Baradia replaced Charles Ngunu. However, the final installment of Faraji Katalambula's "Picha ya Pacha," which appeared in the January issue, was illustrated with reprints of the Ngunu cartoon that accompanied part one of the story, which appeared in November 1976. Not having seen a December 1976 issue, I cannot be sure there was one. Even a reading of the January 1977 final installment of the Katalambulla serial does not yield a clear indication of a missing part, nor are there other indicators such as references to it in later issues. Volume II, number 2 was a combined issue: February and March of 1977.

I. Main Listing: by Author, Alphabetical Order

1a. Author: Anonymous
 Title: Mume wa Dada Yangu Ni Wangu (The Husband of My Sister Is Mine), pt. 1
 Vol. & no.: I, 2
 Date: Oct 76
 Pages: 13, 25, 30
 Col. inches: 86
 Illus.: Charles Ngunu

1b. Author: Anonymous
 Title: Mume wa Dada Yangu Ni Wangu, pt. 2
 Vol. & no.: I, 3
 Date: Nov 76
 Pages: 14, 15, 40
 Col. inches: 77
 Illus.: Charles Ngunu

2a. Author: Anonymous
 Title: Mafuvu (Skulls), pt. 1
 Vol. & no.: I, 2
 Date: Oct 76
 Pages: 15, 24
 Col. inches: 76
 Illus.: Charles Ngunu

2b. Author: Anonymous
 Title: Mafuvu, pt. 2
 Vol. & no.: I, 3
 Date: Nov 76
 Pages: 18, 19, 38
 Col. inches: 86
 Illus.: Charles Ngunu

3. Author: Anonymous
 Title: Usiache Mbachao... (Don't Leave Your Mat...)
 Vol. & no.: II, 3
 Date: Apr 77
 Pages: 15
 Col. inches: 34
 Illus.: Raju Baradia

4. Author: Anonymous
 Title: Dakika ya Mwisho (The Last Minute)
 Vol. & no.: II, 3
 Date: Apr 77
 Pages: 16, 17, 26
 Col. inches: 64
 Illus.: Raju Baradia

5. Author: Kaigarula, Wilson
 Title: Penzi Chungu (Bitter Love)
 Vol. & no.: I, 1
 Date: Sep 76

Pages: 16, 17, 31, 33, 34, 35, 36
 Col. inches: 190
 Illus.: Charles Ngunu

6a. Author: Katalambula, Faraj
 Title: Picha ya Pacha (Pacha's Picture), pt. 1
 Vol. & no.: I, 3
 Date: Nov 76
 Pages: 14, 15, 40
 Col. inches: 77
 Illus.: Charles Ngunu

6b. Author: Katalambula, Faraj
 Title: Picha ya Pacha, pt. 3?
 Vol. & no.: II, 1
 Date: Jan 77
 Pages: 8, 9, 32, 33
 Col. inches: 118
 Illus.: Charles Ngunu

7. Author: Mapalala, Bernard
 Title: Faraja ya Majuto (Regretful Joy)
 Vol. & no.: II, 2
 Date: Feb/Mar 77
 Pages: 13, 28
 Col. inches: 64
 Illus.: Raju Baradia

8. Author: Mapalala, Bernard
 Title: Hadhi Yangu (My Social Standing)
 Vol. & no.: II, 2
 Date: Feb/Mar 77
 Pages: 14, 15, 26
 Col. inches: 85
 Illus.: Raju Baradia

9. Author: Mchangamwe, Aziz
 Title: Uso wa Mauti (Face of Death), pt. 1
 Vol. & no.: II, 5 (sic)
 Date: May 77
 Pages: 22, 23, 29, 30
 Col. inches: 109
 Illus.: Raju Baradia

II. Author/Master List Number(s) in Chronological Order

<u>Author</u>	<u>Master List Number</u>	<u>Date(s)</u>
Kaigarula, Wilson	5	Sept. 76
Anonymous	1a,b	Oct., Nov. 76
Anonymous	2a,b	Oct., Nov. 76
Katalambula, Faraj	6a,b	Nov. 76, Jan. 77
Mapalala, Bernard	7	Feb./Mar. 77
Mapalala, Bernard	8	Feb./Mar. 77
Anonymous	3	Apr. 77
Anonymous	4	Apr. 77
Mchangamwe, Aziz	9	May 77

Appendix 3: Writers' and Readers' Surveys

As part of my field research in Kenya in 1977-78, towards the end of my stay there, I conducted a survey of writers. The survey was done by mail, with a questionnaire form sent to the author in care of his or her publisher's address. The forms were modeled after writers' questionnaires created by Don Dotson for his Ph.D. field research on Onitsha market literature in Nigeria (*Onitsha Pamphlets: Culture in the Marketplace*, Thesis, University of Wisconsin-Madison, 1974). Dr. Edris Makward of the Department of African Languages and Literature at Wisconsin was on Dotson's dissertation defense committee, and very kindly made me aware of this popular literature study before I left to do field work myself in Kenya.

Fifty forms were sent out, but I do not know how many were actually received. I mailed forms to the nine writers of newspaper fiction who'd had their work published in *Tarifa Weekly* and/or *Bagaga* during my stay in Kenya, and also to two others I knew of before I began my research. The remaining thirty-nine survey forms went to the writers of paperbound books, novellas, short stories, or plays. Some I wrote to because their works were already available in the West; others I became aware of only during the course of my fieldwork. Basically I sent questionnaires to authors who seemed to have achieved some success: they had won a

literary prize, for example, or had had several titles published, or had had multiple printings of a title.

The following cover letter was included:

Dear Author,

I am a student from the University of Wisconsin, Madison, in the United States. I am here in Kenya doing research for a degree from the Department of African Languages & Literature in that university. My research concerns the writing and publishing of Swahili-language novels, stories, plays--anything which is in the category of "prose fiction." My interests are twofold: first, to try to learn about the Swahili prose fiction "industry"--for instance, what works are available, how they are produced and sold, what problems face writers and publishers in this area of endeavor; and second, to try to learn about these works of art themselves, as examples of a significant national (even international) literature. I am attempting to come to know about the situation as it exists in Kenya, and so now, as I turn to you as an author to help me, it is because I have encountered one or more of your works in circulation here in this country. But regardless of where you live now, I hope you will be willing to help me in my study by telling me about yourself and your work, so that I and other interested scholars can hear your views, and come to know something of what it is to be a writer of Swahili literature: the work involved, the problems you face, the successes you have had.

The results of all my research will be made available to the Kenya government, specifically, the Office of the President, which makes this a condition of granting me permission to conduct research. I will also share this information with the Department of Linguistics and African Languages at the University of Nairobi, with which I am affiliated as a research associate. My research will form the basis of my Ph.D. dissertation in the U.S., and I hope to share my findings with fellow scholars there and abroad so that as many people as possible will come to know about the writing and publishing of modern Swahili literature. With this in mind, I ask you to fill out the enclosed questionnaire, and also, if possible, to enclose a photograph of yourself.

All I can offer in return for your help, your time and effort, is the potential for you and your work to become better known here and abroad.

I have prepared these questions in English, because I can express myself more clearly in that language, and because the people who will read about what you have to say are mainly English-speakers. For this I apologize; by all means, answer in Swahili if you prefer, or, if you like, write to me and I will send you a version of this questionnaire written in Swahili. Some of these questions may be badly put, or you may not care to answer some of them; please contribute only as much or as little as you would like the public to know about you. I have enclosed a stamped, self-addressed envelope so that you can return the questionnaire here to my Nairobi address. I will be in Kenya until the first week of November, when I return to the U.S. (Mail sent to my Nairobi address after that will be forwarded to me). If you wish to correspond with me after November, you can reach me at the address written below. I hope to hear from you soon.

Several Tanzanian authors found the cover letter to be ambiguous and wrote back to inform me that they were not responding because they weren't Kenyans; probably others made the same decision but didn't write back. In all, over the next year and a half I received 19 completed survey forms, from the following authors: May Balisidya, Joseph Wakamburi Benjamin, Kateta Charo, Faraji Dumila, Benson Gahaku, Osman Hussein, Jay Kitsao, I.C. Mbenna, Azizi Nchangamwe, Frank Npendani, M.M. Mulokozi, Farouk Muslim, J.A. Mwangudza, Joseph Ndung'u, Caleb Ogejo, Halfan Omari, J.M.S. Simbawene, John Ndeti Somba, and Zachariah Zani.

(I was also able to gather information about three other authors from personal interviews. They were Njogu Gitene, writing under the pen-name of Daniel Ng'anga, whom I interviewed in his capacity as an independent publisher; also from Mr. Gitene, I received a biographical profile of one of the authors he'd published, Mary Wanjiru Njai; and I was given much information about the by then deceased Peter Munuhe Kareithi, of Kaburi Bili Msalaba fame, by his second wife. These authors were not sent surveys.)

Of the authors who returned completed forms, Dumila, Hussein, Mchanganwe, Mpendani, Muslim, and Omari have had their works published in Taifa Weekly and/or Baraza, so their survey responses are the ones included in this appendix, each within the matrix of its English-language survey questions. Although Mpendani responded in a mixture of Swahili and English, he used the English-language survey form. Omari requested a Swahili version, so I translated the English questions as best I could and sent it to him, unfortunately not thinking to make a copy of it (so now in the appendix it is not possible to see the actual Swahili-language questions he responded to, only the English).

What this survey had in its favor was that it allowed me at least to attempt to reach a number of authors at a time which was fairly late in my period of field research, but which was the point at which I had finally had an opportunity to become aware of a representative number of

them. I felt another advantage would be that the data gathered would go some way towards a uniform, comprehensive overview in that each respondent would confront the same set of questions. At a more abstract level, I viewed the written questionnaire process itself as an exercise in literacy, as opposed to oral proficiency. That is, it would set up a relationship more analogous, in terms of distance, to that between author and reader than would an oral interview relationship. These were my main rationalizations in favor of a survey by postal correspondence rather than by individual interviewing, which would have been impossible for me to conduct in any case.

The disadvantages of this surveying method are obvious: the low response rate, the misapprehension of questions, the inability to pursue a point for clarification or additional information. The hopes of uniformity and comprehensiveness would have been fulfilled only with a better response rate. I sent only eleven forms specifically to writers of fiction published in the newspaper. Nine were writers who had had their stories published in Taifa Weekly or Baraza during the period of my field research; five of the nine returned completed surveys. Two other authors I sent forms to, and from whom I did not receive replies, were Omari Chambata and Eddie Ganzel. I was aware of them from having read some of their earlier stories in Swahili language classes taught by Dr. Patrick Bennett at the University of Wisconsin-Madison.

and therefore felt I should try to reach them. Only after collecting and cataloguing the Taifa Weekly fiction of the twenty years 1961-1981 did I realize what a prominent place these two prolific writers, especially Eddie Ganzel, hold in the world of Swahili newspaper fiction. Also, at the time I was sending out the questionnaires, I was unaware of the fact that Farouk Muslim, in addition to his play Mbio za Sakafuni, published in paperbound book form by East African Publishing House in 1976, had also written for Taifa Weekly. His questionnaire response was therefore an unexpected addition to the present group.

I regret that I do not have questionnaire responses from Omari Chumbati and Eddie Ganzel, nor do I have one from James Isaac Mwaogjo, the paradigm of the newspaper fiction writer of this dissertation. Also, the six writers included in this appendix represent only a tiny percentage of the number of different authors published in the two weekly papers over the years. Nevertheless, I feel they provide an interesting, if not representative, cross-section view of the group.

The second part of this appendix contains the Swahili text, and English translation, of the survey forms I sent to readers. The following is the text of a classified advertisement I placed in the Dec. 17, 1977 issue of Taifa Weekly, soliciting readers:

ZAWADI

Mimi ni mwanafunzi wa Kiswahili
Mmarekani. Ninafanya uchunguzi juu ya
hadithi za kubuniwa ziandikwazo kwa
Kiswahili. Ningependa kusikia maoni ya
wasomaji hadithi hizo, hivyo
nimetayarisha Fomu zenye maswali
machache. Ukisoma hadithi za Kiswahili,
za aina yoyote za kubuniwa, na ukitaka
kunisaidia, tafadhali niltee anwani
yako. Nitakutumia Fomu ya maswali.
Baada ya kujaza Fomu hiyo, na kuirudisha
kwangu, nitakutumia zawadi ndogo ya 5/-.
Natumaini kwamba watu wengi, wanaume na
wanawake, wenye umri wa wote,
wataniandikia kwa anwani hii:

[REWARD

I am an American Swahili student. I'm
doing research on fictional stories
written in Swahili. I'd like to hear
the views of readers of these stories,
so I've prepared a Form that has a few
questions. If you read Swahili stories,
of any fictional type, and if you want
to help me, please bring me your

address. I will send you a question Form. After filling out that Form, and returning it to my place, I will send you a small reward of 5 shillings. I hope that many people, men and women, of any age, will write to me at this address: 1 (p. 11)

This advertisement was edited slightly by a Taifa staffer: my choice of -peleka for "send" was changed to -tunia in several places, and once to -letea (bring to); mnoni was substituted for mnono; and fomu was capitalized.

When I received a request for a form, I included the following letter with the blank survey questionnaire:

Rafiki yangu,

Nimi ni mwanafunzi Mmarekani kutoka Chuo Kikuu cha Wisconsin. Nimekuwa nikijifunza Kiswahili miaka minne, na nimesaidia kukifundisha cha msingi miaka miwili iliyopita pale Marekani. Sasa nafanya uchunguzi juu ya maandishi ya kisasa, hasa hadithi za kubuniwa. Hii ni kazi yangu ya digrii kutoka Idara ya Lugha na Fasihi Kiafrika ya Chuo Kikuu

cha Wisconsin. Nakushukuru sana kwa kunisaidia katika kazi hii. Nitakapopata digrii yangu, natumaini niweze kufundisha lugha na fasihi za Kiswahili Marekani.

Katika uchunguzi wangu, niliona kwamba sina budi kuuliza maoni ya wasomaji wa hadithi za kubuniwa ziandikwazo kwa Kiswahili. Maswali ni ya aina mbili: Habari binafsi na habari za hadithi. Majibu yako yatanisaidia kufahamisha nani anayesoma hadithi hizi. Tafadhali ujibe maswali uwezavyo, na ikiwa hutaki kujibu swali lo lote, haidhuru. Pengine baadhi ya maswali haya si adabu kuyauliza--nisamehe kwa ushenzi wa Mzungu. Nitatumia majibu yako katika kazi yangu tu, na jina lako litakuwa la siri kabisa. Sitalipwa kwa kazi hii: ni ya elimu tu.

Nimetayarisha bahasha yenye stempu na anwani yangu ili uweze kurudisha fomu kwangu mara unapojaza. Nitakupokea fomu ijazwayo, nitakupelekea zawadi ya 5/-. Nakushukuru tena kwa msanda wako.

[Dear friend,

I am an American student from the University of Wisconsin. I've been studying Swahili for four years, and I've been helping teach it at the basic level for the past two years there in America. Now I'm doing research on modern writing, especially fictional stories. This my work for a degree from the Department of African Languages and Literature at the University of Wisconsin. I thank you very much for helping me in this work. When I will receive my degree, I hope to be able to teach Swahili language and literature in America.

In my research, I felt that I had no alternative but to ask the views of readers of fictional stories written in Swahili. The questions are of two types: Personal information and information about the stories. Your answers will help me to make known who it is that reads these stories. Please answer the questions as far as you are

able, and if you don't want to answer any question at all, it doesn't matter. Maybe some of these questions it's not polite to ask them--forgive me for the cultural ignorance of a white Westerner. I will use your responses in my work only, and your name will be kept absolutely secret. I won't be paid for this work; it's for educational purposes only.

I've prepared a stamped self-addressed envelope so you can return the form to my place as soon as you fill it out. When I will receive a completed form, I'll send you a reward of 5 shillings. I thank you again for your help.

Over the next few weeks an identifiable initial core group of thirty people wrote asking for survey forms. All completed a form and received a letter of thanks and a five-shilling note in return. Because respondents were asked to inform family and friends, for approximately the next six months requests and then completed questionnaire forms continued to come in, although the newspaper advertisement of it only appeared the one time.

FARAJ DUMILA

A. PERSONAL QUESTIONS

1. what is your full name?

Faraj Dumila

2. what is your home address? your business address?

P.O. Box 30456
Nairobi, Kenya

3. what is your date of birth, and where were you born?

1937 Kenya

4. what is your mother tongue?

Swahili

5. what other languages can you speak?

English & Arabic

6. what languages can you read and write?

English, Arabic & Swahili

7. please list the schools you have attended:

name	place	grade completed	dates
Khamis Sec.	Mombasa	Cambridge Sc. Cert.	1956
Coast T.T.C.	"	Teaching professor	1957
A.B.C.-Australia	Sydney	Broadcasting Dip.	1968

8. where and how did you learn to read and write Swahili?

Mombasa, normal way

9. how do you feel about the teaching you received, and the textbooks and supplementary readings that were used when you were learning Swahili?

not bad

10. what is your primary source of livelihood at present?

Occupation	Company	Place	Salary
journalist	Min. of Information	Nairobi	not necessary

11. what other jobs have you had in the past?

clerical, teaching

12. including yourself, how many people depend on you for support?

family of three

13. are you a member of any clubs or associations?

many--Kenya Press Club, Kenya Consumers' Org.

14. which newspaper(s) do you read?

many

15. do you read magazines regularly? which ones?

yes--many

16. do you read Swahili literature?

reading is my career--a book-reviewer

a) how many works would you say you have read?

blank

b) which of them, or which authors, did you like best?

blank

c) have any of them influenced your own writing (for instance, in plot, theme, style, or as a source of quotes?)

blank

d) are there any you didn't like? what didn't you like?

blank

17. apart from Swahili literature, what other types of books do you read?

social sciences. novels

a) in what languages?

Arabic, English. & Swahili

b) fiction or non-fiction or both?

both

c) what are some of your favorites? (titles or authors)

many

d) have any of these works influenced your writing? how?

of course

18. do you ever go to the cinema?

occasionally

a) how often?

when what I consider a good film is around

b) which movies do you like best: American/British, Indian, Chinese?

("Indian", "Chinese" crossed out) Arabic

c) what type do you like best? (for instance, ones about war, crime, romance, religious topics, etc.)

("war", "crime" crossed out)

d) could you name some titles of movies you particularly liked?

difficult

19. have films had any influence on your writing? how?

somehow yes

20. do you watch television?

occasionally

a) what types of programs do you like? (news, sports, drama?)

("sports" crossed out)

b) what are the names of shows you like best?

they are Swahili Drama

c) do any of these shows have an influence on your writing?

none

B. QUESTIONS ABOUT WRITING

1. please list all the works you have had published, whether as books, in story collections or anthologies, in magazines, or in newspapers:

title	publisher	date
Insha za Mwambaa	myself	1961
Bahatiwe	"	1962
Insha za Hekima	Literary Centre	1969
Upekuzi wa Busara	Equatorial	1969
Cultural Travelogue	myself	1972
Women in the Country & Harambee	"	1971
For Love of Our Culture		1975
The Thermometer of Love		1975
Letters to Editors on Culture		1976
Is Kenya Culture on the Move?		1977
Our Youth & Culture		1978
Our People & Culture		1978

Wasifu wa Kenyatta (ed.)	Jomo Kenyatta Foun.
Mambo Ni Mazuri	"
Wasifu wa Moi	Kenya Lit. Bureau

two essay books under print

2. why, in general, do you write? (for money, fame, to teach others, to express yourself, other reasons)
what is the most important reason?
all reasons, mainly to express myself
3. what motivates you to write Swahili-language stories (and/or plays)?
it is easier for me
4. are any of your works based on real incidents or real people?
yes--most of them
5. have you ever looked for or received help or advice on your writing from another person or institution? what was the result?
yes--both--reasonably good
6. what would you say has influenced your writing the most?
many things at different situations
7. are you working on any stories or plays now, and do you plan to continue writing in the future?
yes
8. will you continue to write Swahili stories/plays? (if not, why?)
yes
9. what sort of audience do you aim for with your Swahili works? (occupation, age range, sex, education or literacy level, economic level)
masses--whose literal education is low
10. why do you think people read your works? (for instruction, advice, entertainment, something else?)
("instruction", "advice" crossed out) curiosity

11. what types of stories or plays do you think appeal most to people?
love, detective, porno
 12. which of your own works are you proudest of? which has been most popular with your audience?
Women in the Country & Harambee and Youth & Culture
 13. how do you discover what your readers like or don't like--do you ever have personal contacts with them, or get letters from them, or find out in other ways?
by keep up reading my books
 14. do you think the themes of your stories reflect the everyday problems or concerns of your readers? what are their interests? would you say yours are similar?
exactly so
 15. do you feel that you are free to write about any topic or theme you like, or are there some things you would like to say which you feel can't be printed, because of possible objections either by your readers or the authorities?
not exactly
- C. QUESTIONS ABOUT PUBLISHING
1. how much were you paid for each of the works you mentioned in section II?
from 1,000/- to 5,000/- advanced royalty
 2. do you get royalties on any of your works? which ones?
not encouraging
 3. could you describe the contract arrangements you have with your publisher(s)?
good & professional
 4. have publishers ever solicited manuscripts from you?
yes

5. have you ever submitted a manuscript to more than one publisher?

yes

6. has a manuscript of yours ever been rejected by a publisher? why?

many times

7. what were your reasons for joining with your present publisher, and with any others you may have contracted with in the past?

blank

8. have you ever changed from one publisher to another? if yes, why?

yes--one rejects another accepts

9. how, and to what extent, have publishers tried to dictate the content or style of your works?

none

10. has a publisher ever changed a manuscript of yours after you had sold it? how? does (or did) your publisher consult you about changes?

not much--editing type of change

11. how would you describe your personal relationship with your present publisher, and any others you have had in the past?

satisfactory

12. have you ever tried to publish a book on your own? how did it work out?

many

13. have you ever gone to get an estimate from a printer on the possibility of publishing a book on your own? what was the outcome?

good, pleasant

14. how do you feel about the way in which your work has been distributed and marketed?

not good in Kenya in general

15. in general, how would you describe the problems you face as a writer, in particular, as a writer of Swahili literature?

circulation, publicity--scanty book review

16. here please write any additional comments, suggestions, or views you would like to make known about your own situation or that of the Swahili-language publishing industry, things that I might not have covered adequately in this questionnaire:

Please get a copy of my publication "Is Kenya Culture on the Move" you will get sufficient material on the question.

ASUMAN HUSSEIN

A. PERSONAL QUESTIONS

1. what is your full name?

Asuman Hussein

2. what is your home address? your business address?

P.O. Box 726
Embu, Kenya

3. what is your date of birth, and where were you born?

May 5, 1957 in Embu town,

4. what is your mother tongue?

Kiswahili

5. what other languages can you speak?

English and the local languages spoken here (Embu, Meru, etc.)

6. what languages can you read and write?

Kiswahili and English

7. please list the schools you have attended:

name	place	grade completed	dates
Ikuu S.S.	Chuka, Meru Dist.	E.A.C.E. Div. 1	1972-75

8. where and how did you learn to read and write Swahili?

in the above named school

9. how do you feel about the teaching you received, and the textbooks and supplementary readings that were used when you were learning Swahili?

generally satisfactory

10. what is your primary source of livelihood at present?

Occupation	Company	Place	Salary
no particular occupation at the moment			

11. what other jobs have you had in the past?

an untrained secondary school teacher (taught science, English and Swahili)

12. including yourself, how many people depend on you for support?

my parents, relatives, etc.

13. are you a member of any clubs or associations?

no

14. which newspaper(s) do you read?

nearly all English and Swahili newspapers I come across

15. do you read magazines regularly? which ones?

yes, many e.g. Drum, Trust, True Love, Big Ben, etc.

16. do you read Swahili literature?

yes

a) how many works would you say you have read?

many

b) which of them, or which authors, did you like best?

authors--Eddie Ganza, Muhammad S. Abdulla, A. Mchanganwe mostly

c) have any of them influenced your own writing (for instance, in plot, theme, style, or as a source of quotes?)

yes, a lot

d) are there any you didn't like? what didn't you like?

yes--mostly the style of writing--it doesn't appeal to me

17. apart from Swahili literature, what other types of books do you read?

English novels

- a) in what languages?

English only

- b) fiction or non-fiction or both?

both

- c) what are some of your favorites? (titles or authors)

James Hadley Chase, Papillon, nearly all African Writers Series (HEB)

- d) have any of these works influenced your writing? how?

The plot, theme and also styles--I try as much as possible to copy them in my works.

18. do you ever go to the cinema?

yes

- a) how often?

not often

- b) which movies do you like best: American/British, Indian, Chinese?

("American/British", "Chinese" checked) never seen an Indian film

- c) what type do you like best? (for instance, ones about war, crime, romance, religious topics, etc.)

mostly crime and educative ones

- d) could you name some titles of movies you particularly liked?

Bruce Lee's films, John Wayne films and "Close Encounters of the Third Kind"

19. have films had any influence on your writing? how?

Yes. Most crime films have made me write many crime stories e.g. Close Encounters has prompted me to write a Swahili fiction "Sayari ya Uhai" (The "Life" Planet)

20. do you watch television?

not regularly

- a) what types of programs do you like? (news, sports, drama?)

I only watch television for news.

- b) what are the names of shows you like best?

blank

- c) do any of these shows have an influence on your writing?

blank

8. QUESTIONS ABOUT WRITING

1. please list all the works you have had published, whether as books, in story collections or anthologies, in magazines, or in newspapers:

title	publisher	date
Komesha in Baraza	Standard Newspapers	Dec. 1977-
The Pain of Love in True Love Magazine	?	Mar. 1978
		issue no. 21

Afisini mwa Mpelelezi--a Swahili crime story (to be submitted to a publisher soon)

2. why, in general, do you write? (for money, fame, to teach others, to express yourself, other reasons) what is the most important reason?

I write to express myself but the real reason why I write is to try and develop my talent (i.e. writing) and to entertain.

3. what motivates you to write Swahili-language stories (and/or plays)?

because Swahili is a widely acclaimed language and I hope to reach more readers

4. are any of your works based on real incidents or real people?

incidents--sometimes but people--never

5. have you ever looked for or received help or advice on your writing from another person or institution? what was the result?

person--yes, but didn't help very much

6. what would you say has influenced your writing the most?

mostly I'd say is the books (stories) I have read esp. Eddie Canzel's stories

7. are you working on any stories or plays now, and do you plan to continue writing in the future?

yes--many and I hope to continue if my book gets published

8. will you continue to write Swahili stories/plays? (if not, why?)

Yes--but I will also try to write English stories e.g. like the one I'm working on at present, "The Cannibals" (a crime story).

9. what sort of audience do you aim for with your Swahili works? (occupation, age range, sex, education or literacy level, economic level)

(I will not answer this question satisfactory for now). I would say anybody interested in my works.

10. why do you think people read your works? (for instruction, advice, entertainment, something else?)

I'd say for entertainment

11. what types of stories or plays do you think appeal most to people?

I think Crime and Love and educative Stories appeal most.

12. which of your own works are you proudest of? which has been most popular with your audience?

Komesha--the story which appeared in "Baraza" why--it has even attracted people like you to write to me--something I've never dreamt of.

13. how do you discover what your readers like or don't like--do you ever have personal contacts with them, or get letters from them, or find out in other ways?

I have not made a research on this yet.

14. do you think the themes of your stories reflect the everyday problems or concerns of your readers? what are their interests? would you say yours are similar?

Yes--very much especially love stories. Love influences people nearly every day and it interests me to write on it.

15. do you feel that you are free to write about any topic or theme you like, or are there some things you would like to say which you feel can't be printed, because of possible objections either by your readers or the authorities?

not very much--especially when writing criticism which might land you in trouble

C. QUESTIONS ABOUT PUBLISHING

1. how much were you paid for each of the works you mentioned in section II?

1st story--paid some 600/- by newspaper
2nd " --never got paid

2. do you get royalties on any of your works? which ones?

none

3. could you describe the contract arrangements you have with your publisher(s)?

never had a contract with a publisher yet

4. have publishers ever solicited manuscripts from you?

no

5. have you ever submitted a manuscript to more than one publisher?

yes--"Afisini mwa Upelelezi" now to a fifth publisher

6. has a manuscript of yours ever been rejected by a publisher? why?

yes four times--no reasons given only by 2nd publisher who claimed that he hasn't a crime series

7. what were your reasons for joining with your present publisher, and with any others you may have contracted with in the past?

I will not answer this question now.

8. have you ever changed from one publisher to another? if yes, why?

also this

9. how, and to what extent, have publishers tried to dictate the content or style of your works?

never have they

10. has a publisher ever changed a manuscript of yours after you had sold it? how? does (or did) your publisher consult you about changes?

I'll not answer this now.

11. how would you describe your personal relationship with your present publisher, and any others you have had in the past?

also this

12. have you ever tried to publish a book on your own? how did it work out?

yes--but it was too expensive

13. have you ever gone to get an estimate from a printer on the possibility of publishing a book on your own? what was the outcome?

yes--but as in question 12--it was a very expensive project

14. how do you feel about the way in which your work has been distributed and marketed?

I'll not answer this question now.

15. in general, how would you describe the problems you face as a writer, in particular, as a writer of Swahili literature?

lack of people who can read and appreciate or edit it and who can help me to get it published

16. here please write any additional comments, suggestions, or views you would like to make known about your own situation or that of the Swahili-language publishing industry, things that I might not have covered adequately in this questionnaire:

I don't think I'm of very much help to you because I have not published a book (though I have written a lot of unpublished works) but as soon as I succeed in publishing one or two works (which might take some time) maybe I can be in a position to answer your questions more reasonably. Right now what I have said in answer to your questions is all I can do and if it's of any help--o.k. but if it isn't, I apologise for that's all I can do. For the unanswered quests. in section III, I'm sorry but I can't answer them for I haven't yet published a book.

AZIZI MCHANGAMWE

A. PERSONAL QUESTIONS

1. what is your full name?

my full name is Azizi wa Sadala Mchanganwe. My Islamic name is Abdulaziz Abdulla.

2. what is your home address? your business address?

P.O. Box 83018
Mombasa, Kenya

c/o Nation Offices
P.O. Box 80798
Mombasa, Kenya

3. what is your date of birth, and where were you born?

I was born on the 28th of October, at a residential area known as Serani, in the heart of Mombasa Town, just few yards from the famous Anglican Cathedral, along Nkrumah Road.

4. what is your mother tongue?

Swahili only

5. what other languages can you speak?

Besides Swahili, I also speak English.

6. what languages can you read and write?

Swahili and English

7. please list the schools you have attended:

name	place	grade completed	dates
Politely, so to speak, I shun answering in detail, this question. However I am a secondary school leaver from "Khamis", one of the most respected government secondary schools down here at Coast, for its rosy annual turn-outs of school leavers.			

8. where and how did you learn to read and write Swahili?

If you mean the Swahili I use as a writer of Swahili literature, then obviously the answer is I learned to read and write this Swahili in my schooling years. Though my mother tongue is Swahili, but it's a dialect

I was brought up with, is different from the Swahili version I was taught at school and which the government institutions and public mass media, not only in this country, or Eastern Africa, uses, but even all over the world.

9. how do you feel about the teaching you received, and the textbooks and supplementary readings that were used when you were learning Swahili?

The teaching at school was excellent. I have no regrets. As to the matter of text books and supplementary readings, that, I think, depends upon one's interests in learning during schooling years. And as I told you, my teaching at school was excellent and I have no regrets.

10. what is your primary source of livelihood at present?

Occupation	Company	Place	Salary
Currently I am making a living as a writer with Taifa Weekly, a popular Swahili weekly, published by Nation Newspapers, Nairobi.			

11. what other jobs have you had in the past?

Well, I worked for some period with the government, after leaving school.

12. including yourself, how many people depend on you for support?

no one

13. are you a member of any clubs or associations?

none at all, either

14. which newspaper(s) do you read?

Throughout the week I don't miss papers like Taifa Leo, Taifa Weekly, Daily Nation, Sunday Nation--in fact all the locals and weeklies, published in Nairobi.

15. do you read magazines regularly? which ones?

Well, sometimes I go through pages of various local magazines, if I am free.

16. do you read Swahili literature?

Yes. I read any good and constructive works of Swahili literature.

a) how many works would you say you have read?

many. I have read many works of Swahili literature. But as I said, only good and constructive works of Swahili literature.

b) which of them, or which authors, did you like best?

Mohammed S. Mohammed, E. Kezilahabi, Shaban Robert and Eddie Ganza.

c) have any of them influenced your own writing (for instance, in plot, theme, style, or as a source of quotes?)

I don't think so. They only guide me by reading their works which in turn gave me inspirations to come up with my own theme, styles, sources of quotes, etc. To be a good Swahili fiction writer is to come up with your own in creating and writing, without shadowing other Swahili writer's works, styles or themes or even sources of quotes.

d) are there any you didn't like? what didn't you like?

I refrain in answering this question.

17. apart from Swahili literature, what other types of books do you read?

American paperbacks, mostly

a) in what languages?

The answer is above, I think.

b) fiction or non-fiction or both?

both

c) what are some of your favorites? (titles or authors)

"Peyton Place" and "Return to Peyton Place" by a certain American woman whom I had forgotten her name. I was moved by Harrold Robbin with his "Carpetbeggars," and "Adventurers." Alistair Macleans is also my favourite, especially his two books, "The Way to Dusty Death" and "Fear is the

Key." Locally, I admire very much works of thinkers like Sam Kahiga. Chris Wanjala, William Ochieng, Fibi Munene, Miriam Kahiga, Mugambi Karanja, Daudi Masai but mostly this Sam Kahiga. This writer seems to spell out my deep sense of humour and understanding wherever I read him.

d) have any of these works influenced your writing? how?

I don't think so.

18. do you ever go to the cinema?

I usually don't visit movie houses no matter how thrilling the film, unless circumstances forces me.

a) how often?

blank

b) which movies do you like best: American/British, Indian, Chinese?

blank

c) what type do you like best? (for instance, ones about war, crime, romance, religious topics, etc.)

blank

d) could you name some titles of movies you particularly liked?

blank

19. have films had any influence on your writing? how?

blank

20. do you watch television?

a) what types of programs do you like? (news, sports, drama?)

blank

b) what are the names of shows you like best?

blank

c) do any of these shows have an influence on your writing?

blank

B. QUESTIONS ABOUT WRITING

1. please list all the works you have had published, whether as books, in story collections or anthologies, in magazines, or in newspapers:

title	publisher	date
Kafiwa na Malaya Ndanguroni		
in Nyota magazine	Nation Newspapers	Feb. ?
Mlipuko wa Bastola	"	
in Taifa Weekly	"	1/15/77-5/15/77
Akili Zake Si Nzuri	"	
in Taifa Weekly	"	5/15/77-10/15/77
Uso wa Mauti		
in Fahari	Tai Pub., NBI & DSM	*
Lover Boy (a poem)		
in Viva magazine	?	Dec. 1977
Ole Wangu		
in Fahari	Tai Pub., DSM	Feb. 1978
Eva		
in Baraza	Standard Newspapers	Mar. 1978
Masumbuko		
in Taifa Weekly	Nation Newspapers	Apr.-Aug. 78
Kivuli	"	
in Taifa Weekly	"	8/12/78--

*May 1977, Nairobi (This serialization was stopped after Tai Publishers moved the magazine to Dar for more wider market. And by December '77, "Uso wa Mauti" was republished in Dar-es-Salaam and was serialised from December '77 up to August or September this year [1978]. I am not sure, however, they haven't sent me any copy, lately.

2. why, in general, do you write? (for money, fame, to teach others, to express yourself, other reasons) what is the most important reason?

I write mostly because I think I have been bestowed with talents of teaching and guiding others through my writings, as I have been taught and guided by others' writings, and of course, also because of earning myself "a clean, purified money," as they say. It never delights my conscience with contentment more than to

hold a cheque in my hands, knowing I am holding fruits of my hard workings.

3. what motivates you to write Swahili-language stories (and/or plays)?

The motivation behind it is my great confidence with the future of Swahili in this Southern part of Sahara.

4. are any of your works based on real incidents or real people?

Just sheer fictions

5. have you ever looked for or received help or advice on your writing from another person or institution? what was the result?

I have never done that, because such problems have never arisen within my writings as to seek help or advice from any person or institution.

6. what would you say has influenced your writing the most?

I think it is after reading other Swahili writers' works which gave me inspiration to write, as I told you. But mostly, I should say, is after my works were accepted by editors and praises I got from readers, complimenting my works.

7. are you working on any stories or plays now, and do you plan to continue writing in the future?

Currently I am just concentrating on this series of mine in Taifa Weekly, titled "Kivuli."

8. will you continue to write Swahili stories/plays? (if not, why?)

I intend continuing being a writer of Swahili literature, without unwavering. As I said, I have great confidence with Swahili in this part of Southern Sahara, in future years.

9. what sort of audience do you aim for with your Swahili works? (occupation, age range, sex, education or literacy level, economic level)

a mixture

10. why do you think people read your works" (for instruction, advice, entertainment, something else?)

a mixture also, I think

11. what types of stories or plays do you think appeal most to people?

Well, I think anything to do with deep, touching, love story, appeal to most readers, or sorrow story, a sad narrating of some happenings, whether real or fiction.

12. which of your own works are you proudest of? which has been most popular with your audience?

A certain Swahili crime fiction titled "Njama" which I am now sitting on it and which took me 3 years to set it into proper ms and which I intend to "shed and lit it," before looking around for a publisher, early next year [1979]. "Masumbuko," I think, was most popular works, with audience.

13. how do you discover what your readers like or don't like--do you ever have personal contacts with them, or get letters from them, or find out in other ways?

blank

14. do you think the themes of your stories reflect the everyday problems or concerns of your readers? what are their interests? would you say yours are similar?

Sometimes, yes. And their interests, I think, plus concerns and problems may not necessarily be similar to mine or to those of my readers. It is just sheer work of fictions, based on educating, and entertaining the Swahili mass readers.

15. do you feel that you are free to write about any topic or theme you like, or are there some things you would like to say which you feel can't be printed, because of possible objections either by your readers or the authorities?

I feel I have been free with my writings and never have I experienced any sort of obstacles, from any camp, regarding any views I intend to put into writing, or into print, so to speak. However, any writer should be versatile--I mean capable of dealing with various subjects--such as understanding the lines taken by authorities of his government. E.g., politically,

socially or even morally. A clever and successful writer should show his loyalty and devotion, not only to readers and publishers but even to the authorities which provide him with freedom of speech and writing.

C. QUESTIONS ABOUT PUBLISHING

1. how much were you paid for each of the works you mentioned in section II?

I shun to answer this question.

2. do you get royalties on any of your works? which ones?

ditto

3. could you describe the contract arrangements you have with your publisher(s)?

ditto

4. have publishers ever solicited manuscripts from you?

ditto

5. have you ever submitted a manuscript to more than one publisher?

newspapers, yes, but not book publishers

6. has a manuscript of yours ever been rejected by a publisher? why?

blank

7. what were your reasons for joining with your present publisher, and with any others you may have contracted with in the past?

the major reasons are the understanding and respect for my works, which the current publishers--Nation Newspapers--have

8. have you ever changed from one publisher to another? if yes, why?

I have answered this question somewhere. I think.

9. how, and to what extent, have publishers tried to dictate the content or style of your works?

It has never happened to me or to my works.

10. has a publisher ever changed a manuscript of yours after you had sold it? how? does (or did) your publisher consult you about changes?

ditto

11. how would you describe your personal relationship with your present publisher, and any others you have had in the past?

I have also answered this question. I think.

12. have you ever tried to publish a book on your own? how did it work out?

no

13. have you ever gone to get an estimate from a printer on the possibility of publishing a book on your own? what was the outcome?

no

14. how do you feel about the way in which your work has been distributed and marketed?

I am contented, somehow.

15. in general, how would you describe the problems you face as a writer, in particular, as a writer of Swahili literature?

My problem is to get a publisher--a book publisher--who will be willing to publish my works without tampering with my individuality--technically or literary.

16. here please write any additional comments, suggestions, or views you would like to make known about your own situation or that of the Swahili-language publishing industry, things that I might not have covered adequately in this questionnaire:

Standard Swahili Versus "The Proposed Kenya True Swahili"

My comments in relation to the above line is very limited, since I don't consider myself a scholar nor an expert linguistic of this language which is used by the majority of East Africans. However, as a writer of Modern Swahili Literature, I think I have a benefit of airing some

views. In my personal view and belief as writer of Modern Swahili Literature, I have the deep, unwavering faith that Standard Swahili version is the best proper and popular constructive Swahili version which easily communicates with all Kenyans, even in remote areas like Kakoneni in Kilifi District or Maralal or Turkana or even on lake shore natives of Uyoa, in Siaya District, Nyanza. It is the language, or version, so to speak, used not only to conduct businesses of governments and mass media, but it is also the tool of Swahili communication, used by Majority of Kenyans--who are up country people. It is also the version used by all writers, publishers, broadcasters of Modern Swahili Literature, throughout the world.

FRANK MPENDANI

A. PERSONAL QUESTIONS

1. what is your full name?

Frank Mpendani George

2. what is your home address? your business address?

P.O. Ribe via Mombasa
Mombasa, Kenyac/o P.O. Box 80632
Mombasa, Kenya

3. what is your date of birth, and where were you born?

Oct. 7, 1956

4. what is your mother tongue?

Kiribe but mostly Swahili

5. what other languages can you speak?

English, Swahili

6. what languages can you read and write?

English, Swahili

7. please list the schools you have attended:

name	place	grade completed	dates
Ruiru H. School	Ruiru		
Kiambu S. School	Kiambu	I have completed form four and I am in a way of waiting results	

8. where and how did you learn to read and write Swahili?

previously from my former standard seven at Buxton in Mombasa

9. how do you feel about the teaching you received, and the textbooks and supplementary readings that were used when you were learning Swahili?

Nililipendelea mno somo hili na haswa Kiswahili ni lugha ambayo toka utoto wangu nilifunzwa na kazazi, haswa upendeleaji wa kusoma vitabu vingi. [I enjoyed this

subject a great deal, particularly since Swahili is the language I was taught from infancy by my parents, especially the enjoyment of reading a lot of books.]

10. what is your primary source of livelihood at present?

Occupation	Company	Place	Salary
blank			

11. what other jobs have you had in the past?

Sikujali kupata kazi ya msingi. Niliweza kutuma hadithi na mashairi kwa Baraza/Taifa. [I haven't been able to get basic work. I can send stories and poems to Baraza and Taifa.]

12. including yourself, how many people depend on you for support?

mwalimu wangu wa shuleni, kadhalika kuwafunza wanafunzi wenzangu [my school teacher, likewise teaching my school mates]

13. are you a member of any clubs or associations?

dramer (michezo ya kuiga) [plays]

14. which newspaper(s) do you read?

Baraza, Times, Taifa Weekly, Uhuru la Tanzania, Standard

15. do you read magazines regularly? which ones?

Baraza, Taifa, Uhuru, Times

16. do you read Swahili literature?

sana ndio hopendelea kusoma [very much I really like reading]

a) how many works would you say you have read?

si chache [not few]

b) which of them, or which authors, did you like best?

Shaban Robert

- c) have any of them influenced your own writing (for instance, in plot, theme, style, or as a source of quotes?)

sio sana [not much]

- d) are there any you didn't like? what didn't you like?

viko vingine ambavyo utunzi wake haufindishi, kueleza na kama hivi sivipendi [there are some (books) whose composition fails to teach or explain, and ones like that I don't like]

17. apart from Swahili literature, what other types of books do you read?

novels, story books some of the African Writers

- a) in what languages?

English

- b) fiction or non-fiction or both?

both

- c) what are some of your favorites? (titles or authors)

James H. Chase, Chinua Achebe, James Ngugi

- d) have any of these works influenced your writing? how?

Ni mengi ambayo ninayapata hata hivyo sipendelei kunakili sehemu yoyote. [I've gotten a good number, but even so I don't care to copy any part at all.]

18. do you ever go to the cinema?

yes

- a) how often?

not often

- b) which movies do you like best: American/British, Indian, Chinese?

("American/British", "Chinese" underlined)

- c) what type do you like best? (for instance, ones about war, crime, romance, religious topics, etc.)

blank

- d) could you name some titles of movies you particularly liked?

blank

19. have films had any influence on your writing? how?

By improving the knowledge I have. Huweza kupata mawaidha kadhaa ambapo waweza kusaidiki. [One can usually get various good ideas and that's where you can be helped]

20. do you watch television?

ndio [yes]

- a) what types of programs do you like? (news, sports, drama?)

("news", "sports", "drama" underlined)

- b) what are the names of shows you like best?

Six Million Dollar, Farmer's Daughter

- c) do any of these shows have an influence on your writing?

si sana [not much]

B. QUESTIONS ABOUT WRITING

1. please list all the works you have had published, whether as books, in story collections or anthologies, in magazines, or in newspapers:

title	publisher	date
Majangili	Baraza	24th Aug. 1978
Singizio kwa Askofu	not yet	
Mashairi	Baraza/Taifa	Thurs./Sat.
Visa	" "	" "

2. why, in general, do you write? (for money, fame, to

teach others, to express yourself, other reasons)
what is the most important reason?

("to teach others", "other reasons" underlined)
kuwafanya wengine kupata maonyo, kuwafunza na kadhalika
kuwafanza wafahamu kuwa Kiswahili ni lugha tamu. [to
make others take warning, to teach them and likewise to
have them understand that Swahili is a delightful
language]

3. what motivates you to write Swahili-language stories
(and/or plays)?

kwa sababu napenda kuzidisha akili yangu katika utunzi
[because I like to increase my compositional skills]

4. are any of your works based on real incidents or real
people?

some of them, but not all

5. have you ever looked for or received help or advice on
your writing from another person or institution? what
was the result?

Bado sijapata msaada kutoka upande wowote. [I haven't
received help from any quarter yet.]

6. what would you say has influenced your writing the
most?

kule kusoma vitabu tofauti, tofauti na kukipenda
Kiswahili [reading various different books and loving
Swahili]

7. are you working on any stories or plays now, and do
you plan to continue writing in the future?

Of course I have planned to work on plays because some
of my friends have advised me to do so.

8. will you continue to write Swahili stories/plays?
(if not, why?)

no doubt I shall

9. what sort of audience do you aim for with your Swahili
works? (occupation, age range, sex, education or
literacy level, economic level)

("education or literacy level" underlined)

10. why do you think people read your works? (for
instruction, advice, entertainment, something else?)

kwa sababu huandika mambo ambayo hutendeka na ambayo
yaweza kuwafurahisha wasomaji [Because I always write
about things that are realistic and that can stimulate
readers]

11. what types of stories or plays do you think appeal most
to people?

kama zile za mafunzo [like those that are instructive]

12. which of your own works are you proudest of? which has
been most popular with your audience?

Majangili

13. how do you discover what your readers like or don't
like--do you ever have personal contacts with them, or
get letters from them, or find out in other ways?

Wengine hunitumia barua na hata mimi huongea nao
kuwa hoji juu ya jambo lo lote. [Some send me letters
and I even talk with them myself to ask them about
one thing or another.]

14. do you think the themes of your stories reflect the
everyday problems or concerns of your readers? what
are their interests? would you say yours are similar?

yangu huenda yasiwe sawa na yao [mine usually aren't
the same as theirs]

15. do you feel that you are free to write about any topic
or theme you like, or are there some things you would
like to say which you feel can't be printed, because of
possible objections either by your readers or the
authorities?

ndio mambo kama yale yasiyo na mafunzo ama hadithi
isiyo msingi wowote [yes things like those that have
no instructive information or a story without any basis]

C. QUESTIONS ABOUT PUBLISHING?

1. how much were you paid for each of the works you
mentioned in section II?

From the story entitled Majangili I received 852/-.
Mashairi [poetry] I usually earn 26. Nevertheless my
aim isn't money.

2. do you get royalties on any of your works? which ones?

blank

3. could you describe the contract arrangements you have
with your publisher(s)?

Kutoka awali wamekwisha kuniomba kwamba niwe ni-
kiwapelekea hadithi wakati wowote niwezao. [From the
start, they've asked me to send them stories any time
I can]

4. have publishers ever solicited manuscripts from you?

yes

5. have you ever submitted a manuscript to more than
one publisher?

yes

6. has a manuscript of yours ever been rejected by a
publisher? why?

not yet

7. what were your reasons for joining with your present
publisher, and with any others you may have contracted
with in the past?

baada ya kunitaka kuwaandikia kutokana na ombi langu
[after wanting me to write for them following my
request/inquiry]

8. have you ever changed from one publisher to another?
if yes, why?

no, but I won't only like to lie on one publisher

9. how, and to what extent, have publishers tried to
dictate the content or style of your works?

kwa kuandika katika magazeti [by writing in newspapers]

10. has a publisher ever changed a manuscript of yours
after you had sold it? how? does (or did) your
publisher consult you about changes?

yes, but not so much Ni wajibu wake kunieleza ili ni-
pate kufahamu. [It's his duty to explain to me so that
I can come to understand.]

11. how would you describe your personal relationship with
your present publisher, and any others you have had
in the past?

Wachapishaji wananisaidia kwa njia nyingi. [The pub-
lishers help me in many ways.]

12. have you ever tried to publish a book on your own?
how did it work out?

Bado lakini ninayo mawazo kama hayo na kwa sasa
ninajishughulisha kwa utunzi wa kitabu. [Not yet,
though I've thought of it; right now I'm preoccupied
with writing.]

13. have you ever gone to get an estimate from a printer on
the possibility of publishing a book on your own? what
was the outcome?

bado [not yet]

14. how do you feel about the way in which your work has
been distributed and marketed?

Kwa vile sijawahi kutoa kitabu bado sitaweza kukuelezea.
[Considering that I haven't had a book published yet I
can't elaborate on this to you.]

15. in general, how would you describe the problems you
face as a writer, in particular, as a writer of Swahili
literature?

namna ya kutunga, lugha utakayoitumia, (ufasaha) maneno
yenyewe, usaidizi, ama pale nakala yako unapoweza
kunakiliwa, pesa [how to compose, language you'll use,
(style) words themselves, assistance, where you can get
your manuscript copied, money]

16. here please write any additional comments, suggestions,
or views you would like to make known about your own
situation or that of the Swahili-language publishing
industry, things that I might not have covered
adequately in this questionnaire:

Utunzi wa Kiswahili sio kitu rahisi kama vile wengine
wanafikiria lakini ipo kazi kubwa. Yafaa mtu afahamu kumba
vile anavyojiona anajua au mjuzi kuahinda wengine hivi hua

sivyo. Mtu sifa hupata kutoka kwa wasomaji wake ama watu wengine. Utunzi wa wote sharti uwe na lengo fulani ndani yake. Uwe wakusisimua, funzo kwa wengine. Katika kuyajibu maswali yako uliyouliza, sina shaka kumba nimekujibu ipasavyo. Nafasi ulizoacha hazikutosha kukujiibu kikamilifu hivyo pia sikuweza kuandika mengi. Hata hivyo mimi bado sijaanza kufanya kazi ila nilimaliza masomo yangu ya kidato cha nne Novemba tarehe 23, 1978. Kazi zangu ni za binafsi kama vile kutafsiri kutoka Kiingereza hadi Kiswahili--kazi hizi hupatiwa na wazungu kadhaa waliomo nchini. Nimeanza kutunga hadithi ambayo huenda ikanichukua miezi mitatu. Inapomalizika nitajaribu kama iwezekanavyo nikutumie. Nimekujibu kwa Kiswahili na Kiingereza kwa hivyo usijali sana maana napenda kukupumzisha usitabike zaidi kuyatafuta maneno hayo. Kuna shida nyingi ambazo nazikuta katika kutunga HADITHI. Hizi ni kama kule kuchapishwa, mtambo wa kuchapishia ninapomaliza kuandika, pesa na mengine kadhaa. Kwa sasa nimeamua kuifunza shule moja ya sekondari huku nikiyangoja majibu yangu kutoka. [Creative writing in Swahili isn't something easy like some people think; it's hard work. A person should realize that the way he pictures himself as knowing everything, or thinks he knows more than someone else, usually is an inaccurate view. A person can really only count on getting a good reputation from his readers, or from other people. Any creative work should have a certain internal goal or underlying organizational principle. It should be stimulating, and informative to others.]

In answering the questions you asked, I'm sure I answered you appropriately. The space you allowed was insufficient, though, to allow me to answer in depth, and so I couldn't write at length.

At any rate, I haven't yet begun a career, though I completed my Form Four studies Nov. 23, 1978. I'm self-employed, doing things like translating from English to Swahili--that sort of work is usually available from various Westerners who're here in the country. I've begun writing a story which might take me three months. When it's finished I'll make an effort to send it you.

I've answered you in Swahili and English, so don't go to a lot of trouble; I mean, I want you to take it easy, you shouldn't bother yourself looking up these words.

There are a lot of problems I encounter in writing STORIES. These are things like getting published, finding access to a typewriter when I'm done writing, money, and various other problems. For now, I've decided to teach at a certain secondary school here, while I wait for my exam results to come out.]

FAROUK MUSLIM

A. PERSONAL QUESTIONS

1. what is your full name?

Farouk Muslim

2. what is your home address? your business address?

Box 120
Kitui, Kenya

Box 30197
Nairobi, Kenya

3. what is your date of birth, and where were you born?

April 7, 1949 Kitui Township, Kitui District

4. what is your mother tongue?

Kiswahili

5. what other languages can you speak?

Kikamba, English

6. what languages can you read and write?

Kiswahili, Kikamba, Arabic, English

7. please list the schools you have attended:

name	place	grade completed	dates
Muslim P.S.	Kitui	std. I-IV	1956-59
Ithookwe Int.S.	"	std. V-VIII	1960-63
Kitui Sec.S.	"	form I-IV	1961-67
Alliance H.S.	Kikuyu	form V-VI	1964-69
Univ. of Dar es Salaam	DSM	Law	1970-73

8. where and how did you learn to read and write Swahili?

Muslim Primary School

9. how do you feel about the teaching you received, and the textbooks and supplementary readings that were used when you were learning Swahili?

They distorted what in the Swahili community is regarded as "good" Kiswahili. They didn't advance our apprecia-

tion of Swahili culture.

10. what is your primary source of livelihood at present?

Occupation	Company	Place	Salary
Lecturer in Law	University of Nairobi	----	

11. what other jobs have you had in the past?

none

12. including yourself, how many people depend on you for support?

13 people

13. are you a member of any clubs or associations?

Family Planning Association of Kenya, National Environment Secretariat, Supreme Council of Kenya Muslims

14. which newspaper(s) do you read?

The Standard, The Nation, Nairobi Times, Sunday Nation

15. do you read magazines regularly? which ones?

Weekly Review, Time, Newsweek

16. do you read Swahili literature?

a) how many works would you say you have read?

can't remember

b) which of them, or which authors, did you like best?

Shaaban Robert

c) have any of them influenced your own writing (for instance, in plot, theme, style, or as a source of quotes?)

style and quotes

d) are there any you didn't like? what didn't you like?

by Kitsao

style and plot

17. apart from Swahili literature, what other types of books do you read?

a) in what languages?

English

b) fiction or non-fiction or both?

both

c) what are some of your favorites? (titles or authors)

Solzhenitsyn, Hardy

d) have any of these works influenced your writing? how?

drawing attention to how to lay emphasis on aspects of interest, introducing to aspects of human suffering

18. do you ever go to the cinema?

a) how often?

twice a week

b) which movies do you like best: American/British, Indian, Chinese?

("American/British", "Indian" checked)

c) what type do you like best? (for instance, ones about war, crime, romance, religious topics, etc.)

("crime", "romance", "religious topics" checked), espionage

d) could you name some titles of movies you particularly liked?

Far from the Madding Crowd, Ten Commandments, Love Story, The Spy Who Came in from the Cold, Godfather I & II, Omen, French Connection I & II

19. have films had any influence on your writing? how?

in suggesting areas to develop for writing

20. do you watch television?

no

a) what types of programs do you like? (news, sports, drama?)

blank

b) what are the names of shows you like best?

blank

c) do any of these shows have an influence on your writing?

blank

B. QUESTIONS ABOUT WRITING

1. please list all the works you have had published, whether as books, in story collections or anthologies, in magazines, or in newspapers:

title	publisher	date
Mbio za Sakafuni	EAPH	1975
Mazingira Mapya	TPH	1973
Ulimwengu wa Maafa	Nation Newspapers	1966

2. why, in general, do you write? (for money, fame, to teach others, to express yourself, other reasons) what is the most important reason?

partly for money but mainly to express myself

3. what motivates you to write Swahili-language stories (and/or plays)?

great desire to express myself

4. are any of your works based on real incidents or real people?

all are based on real incidents and real people

5. have you ever looked for or received help or advice on your writing from another person or institution? what was the result?

from a person: results--positively helpful

6. what would you say has influenced your writing the most?

my own experience and that of my family

7. are you working on any stories or plays now, and do you plan to continue writing in the future?

working on a play now

8. will you continue to write Swahili stories/plays? (if not, why?)

yes

9. what sort of audience do you aim for with your Swahili works? (occupation, age range, sex, education or literacy level, economic level)

my writing aims at an audience with a reading skill above elementary stage and over 16 years in age; otherwise general

10. why do you think people read your works? (for instruction, advice, entertainment, something else?)

entertainment and a sharing of common experience

11. what types of stories or plays do you think appeal most to people?

those based on experiences people can identify with

12. which of your own works are you proudest of? which has been most popular with your audience?

a short story "Siti Kito cha Mapenzi" which is unpublished; "Mbio za Sakafuni"

13. how do you discover what your readers like or don't like--do you ever have personal contacts with them, or get letters from them, or find out in other ways?

at most, I depend on intuition

14. do you think the themes of your stories reflect the everyday problems or concerns of your readers? what are their interests? would you say yours are similar?

Yes, most people are concerned with personal relationships and resolution of human/personal conflict.

15. do you feel that you are free to write about any topic or theme you like, or are there some things you would like to say which you feel can't be printed, because of possible objections either by your readers or the authorities?

The limitation is based on the desire not to offend readers' sensibilities.

C. QUESTIONS ABOUT PUBLISHING?

1. how much were you paid for each of the works you mentioned in section II?

Mbio za Sakafuni--sh. 2,000/-- still supposed to receive royalties; Mazingira Mapya--sh. 500/--, sold copyright; Ulimwengu wa Maafa--sh. 500/--.

2. do you get royalties on any of your works? which ones?

In theory, yes; not in practice though. Accounting problems are said to prevent this.

3. could you describe the contract arrangements you have with your publisher(s)?

blank

4. have publishers ever solicited manuscripts from you?

Yes, the East African Publishing House asked me to write about late President Kenyatta (a play)

5. have you ever submitted a manuscript to more than one publisher?

no

6. has a manuscript of yours ever been rejected by a publisher? why?

style considered unsatisfactory; later published by another publisher

7. what were your reasons for joining with your present publisher, and with any others you may have contracted with in the past?

as a locally based publisher genuinely interested in promoting Kiswahili

8. have you ever changed from one publisher to another? if yes, why?

no

9. how, and to what extent, have publishers tried to dictate the content or style of your works?

not very often

10. has a publisher ever changed a manuscript of yours after you had sold it? how? does (or did) your publisher consult you about changes?

no

11. how would you describe your personal relationship with your present publisher, and any others you have had in the past?

cooperative

12. have you ever tried to publish a book on your own? how did it work out?

no

13. have you ever gone to get an estimate from a printer on the possibility of publishing a book on your own? what was the outcome?

prohibitive

14. how do you feel about the way in which your work has been distributed and marketed?

very poorly; no exercise to promote the work (i.e. Mbio za Sakafuni)

15. in general, how would you describe the problems you face as a writer, in particular, as a writer of Swahili literature?

Till now, publishing industry motivated by desire to make profit rather than to promote Swahili literature

16. here please write any additional comments, suggestions, or views you would like to make known about your own

situation or that of the Swahili-language publishing industry, things that I might not have covered adequately in this questionnaire:

The format of the questionnaire is such that there is very limited room in which to write in answering the questions and important parts of the answer may have to be left out. I hope you supplemented the answers by interviews of some of the people (authors) filling in this questionnaire. Personally, I have a number of plays and short stories which I consider highly which I have not sent to publishers. They're works on subjects personal or otherwise in which I've expressed myself most profoundly.

HALFANI OMARI

A. PERSONAL QUESTIONS

1. what is your full name?

Halfani Omari Mohamedi

2. what is your home address? your business address?

P.O. Box 87134 M.V. Aspia
Mombasa, Kenya P.O. Box 90320
Mombasa, Kenya

3. what is your date of birth, and where were you born?

June 15, 1915 Morogoro, Tanzania

4. what is your mother tongue?

Mama yangu matamshi yake ni kiswahili. [My mother's language is Swahili.]

5. what other languages can you speak?

Lugha nyingine nnayo weza kusema ni Kiingereza kidogo. [The other language I can speak a little is English.]

6. what languages can you read and write?

Lugha nnayoweza kusoma na kuandika vema ni Kiswahili. [The language I can read and write well is Swahili.]

7. please list the schools you have attended:

name	place	grade completed	dates
Kikundi primary s.	Morogoro	darasa 1-4	1953-56
Msamvu middle s.	"	" 5-8	1957-60

Nasikitika sikuweza kupata elimu ya kutosha sababu ya ukosefu wa pesa baba yangu, hata mtihani wa Darasa la nane kipindi cha mwisho sikufanya kwa vile baba alikua hana karo ikabidi nisimamishwe. [I regret that I wasn't able to get a satisfactory education because my father was poor--I didn't even take the final examination for the eighth grade because my father didn't have the fee, and I had to withdraw.]

8. where and how did you learn to read and write Swahili?

Nilijifunza kusoma na kuandika kiswahili shuleni na kusoma vitabu na magazeti ya kiswahili zaidi. [I learned to read and write Swahili at school and by reading additional Swahili books and newspapers.]

9. how do you feel about the teaching you received, and the textbooks and supplementary readings that were used when you were learning Swahili?

Kitu nilichokieleza zaidi shuleni ni kiswahili sababu shule za Tanzania kiswahili wanafundisha zaidi kuliko kiingereza, na baada ya kusoma vitabu na magazeti ya kiswahili ilinijia hamu na mimi niwe mtungaji, na mpaka sasa nshatunga hadithi tano. Nahitaji vitabu vya mafunzo zaidi ya kiswahili mwakeza kuni'umia. [The thing I understood best in school was Swahili, because in Tanzanian schools they teach more Swahili than English. After reading Swahili books and newspapers, I was seized by a desire to be a writer, and up to now I've written five stories.]

10. what is your primary source of livelihood at present?

Occupation	Company	Place	Salary
------------	---------	-------	--------

Maisha vangu ya hivi sasa nafanya kazi melini kama Bosun.	Company, D.A.L. Germany.	Ina ofisi yake hapa Mombasa.	Na mshahara wangu ni shilingi mia tisa, 900/- kwa mwezi.
[Right now I'm a bosun on a ship for the D.A.L. Company, Germany. Its office is here in Mombasa. My salary is 900 shillings a month.]			

11. what other jobs have you had in the past?

Kuhusu kazi tokea niwache shule nafanya kazi ya kusafiri mpaka leo. [As far as work is concerned, since I left school up to today I've been a seaman.]

12. including yourself, how many people depend on you for support?

Watu sote nyumbani wanao nitegemea pamoja na mimi ni wa 8. Mke wangu 1, watoto 5, pamoja na baba yangu aliye mzee, jumla ni wa nane. [All of us at home who depend on me, myself included, total eight: my wife, five children, and my father who is aged.]

13. are you a member of any clubs or associations?

blank

14. which newspaper(s) do you read?

Magazeti nnayopendelea sana kusoma ni Baraza na Taifa Weekly. [The newspapers I like very much to read are Baraza and Taifa Weekly.]

15. do you read magazines regularly? which ones?

blank

16. do you read Swahili literature?

Napendelea sana kusoma vitabu vya Kiswahili. [I really enjoy reading Swahili books.]

- a) how many works would you say you have read?

kwa jumla huwa ni vitabu vingi siwezi kueleza zaidi [altogether it's a lot of books; I can't expand on that]

- b) which of them, or which authors, did you like best?

blank

- c) have any of them influenced your own writing (for instance, in plot, theme, style, or as a source of quotes?)

Huvisoma sababu hunipatiya maarifa zaidi juu ya uandishi. [I read them because they bring more skill at writing.]

- d) are there any you didn't like? what didn't you like?

blank

17. apart from Swahili literature, what other types of books do you read?

Ni vitabu vya kiswahili pekee ndio nnavyopendelea kuvisoma, na hii inatokana sababu ndio nnavyoweza kuelewa zaidi yaliyoandikwa kuliko vitabu vya kizungu. [It's Swahili books alone that I enjoy reading, which follows from the fact that I can understand what's written better than I can with English books.]

- a) in what languages?

blank

b) fiction or non-fiction or both?

blank

c) what are some of your favorites? (titles or authors)

blank

d) have any of these works influenced your writing? how?

blank

18. do you ever go to the cinema?

Mimi hupendelea sana kwenda Cinema. [I enjoy going to the cinema very much.]

a) how often?

blank

b) which movies do you like best: American/British, Indian, Chinese?

Picha nnazopenda kuziona ni za Amerika na kiingereza. [I like American and English pictures best.]

c) what type do you like best? (for instance, ones about war, crime, romance, religious topics, etc.)

Picha nnazopenda kuziona zaidi zenye hadithi za Uhalifu na mapenzi, kwani picha hizo hunipatiya maarifa zaidi juu ya uandishi. [The pictures I like to see most are ones with crime and romance story lines, because those films enhance my skill at writing.]

d) could you name some titles of movies you particularly liked?

(see qu. 19 below)

19. have films had any influence on your writing? how?

Natumai baada ya kuiona picha ile ya Mexican iliteayo Bring me the head of John. Hilo John sio ilina kamili liliyopo ndani ya hiyo picha. Jina kamili nimelishau. Baada ya kuiona hii picha jinsi ilivyo nzuri ilinijiya

hamu nami niandike hadithi yake kwa kutunga maneno yangu na kuchukua mifano fulani kutoka ndani ya ile picha, na nkafanya hivyo mpaka ikakamilika ile hadithi. Na ilipotoka wengi waliipenda na wakazidi kunitiya moyo nitunga hadithi nyingine. [I was stimulated after seeing a Mexican picture called "Bring Me the Head of John". That "John" wasn't the whole name that was in the film--I can't remember the complete title. After seeing the picture and how good it was, I was moved to write out its story line by using my own words, taking certain examples from the film, and I followed that method till the story was done. And when it came out, a lot of people liked it and encouraged me further to write another story.]

20. do you watch television?

Mimi piya hupendelea kutizama Television. [I also like to watch television.]

a) what types of programs do you like? (news, sports, drama?)

Vipindi nnavyovipenda ni michezo na habari za ulimwengu. [Programs I like are sports and world news.]

b) what are the names of shows you like best?

blank

c) do any of these shows have an influence on your writing?

Nayo pia hunipa maarifa juu ya uandishi. [They also broaden my writing expertise.]

B. QUESTIONS ABOUT WRITING

1. please list all the works you have had published, whether as books, in story collections or anthologies, in magazines, or in newspapers:

title	publisher	date
Kichwa cha mauti	Baraza	1/5/78
Mkamia maji hayawii	"	3/8/78

Atekwa Nyara Baraza 2/11/78
 Ujumbe wa kuuwa (Baraza) bado kuchapishwa
 [not published yet]
 Mlipuko wa bonu (Taifa)

2. why, in general, do you write? (for money, fame, to teach others, to express yourself, other reasons) what is the most important reason?

Mimi hupenda kuandika hadithi sababu, kwanza nipate pesa, pili kujiendeleza kimawazo mimi mwenyewe, tatu kuwakumbusha watu mambo yanayotendeka kila siku, yaliyo mazuri na mabaya. Lakini kitu muhimu zaidi nipate pesa maana mshahara nipatao ni kidogo na jamii inayonitegemea ni kubwa. Malipo yake ni kidogo, lakini mimi huwa napeleka sababu nnaumu sana ya kutowa hadithi zangu watu wazisome ili jina langu lipate kukuwa zaidi na nitambulikane na watu wengi na ndiyo ilivyo hivi sasa watu wengi washanijuwa na nimekuwa maarufu sana, wakiliona jina langu ndani ya gazeti nimetunga hadithi au mashairi watu huyasoma kwa hamu sana na magaziti wiki huisha haraka. [I like to write stories because, first, I want to get money; second, to increase my mental capabilities; third, to make people aware of what's going on daily, both the good and the bad. But the most important thing is to get money, because my salary is small and the family that depends on me is large. The payoff is limited, but I keep on sending in the stories because I have a strong impulse to get them published so people will read them, and my name will become known to more of them. That's exactly what's happening now--a lot of people already know of me and I've become pretty famous--when they see my name in a newspaper where I've got a story or poetry, people will read the piece with enthusiasm and the weekly issue gets sold out quickly.]

3. what motivates you to write Swahili-language stories (and/or plays)?

Naandika hadithi za kiswahili sababu napendelea kukuza lugha ya kiswahili kama lugha yetu ya Taifa. [I write Swahili stories because I enjoy promoting Swahili as our national language.]

4. are any of your works based on real incidents or real people?

Hutunga hadithi kutokana na mambo ya kawaida ya kubuni. [I devise stories by the usual methods of storytelling.]

5. have you ever looked for or received help or advice on your writing from another person or institution? what was the result?

Sijapokea maada au mashauri yeyote kutoka kwa mtu yeyote juu ya uandishi au kutunga hadithi. [I haven't received any help or advice from anyone about writing or composing stories.]

6. what would you say has influenced your writing the most?

Ndio maandishi yangu huwavutiya wengi magazetini. [Yes, my writing usually attracts many to the newspapers.]

7. are you working on any stories or plays now, and do you plan to continue writing in the future?

Hivi sasa naandika hadithi nyingine na nategemeo kuendelea kuandika siku za usoni. Najataarisha kuandika nyingine, itakayo itwa "Chuki ya urathi". [At the moment I'm writing other stories, and I hope to continue writing in the future. I'm preparing to write another which will be called "Chuki ya urathi."]

8. will you continue to write Swahili stories/plays? (if not, why?)

Tegemeo langu ni kuendelea kuandika hadithi kwa lugha ya kiswahili. [My expectation is to continue to write stories in the Swahili language.]

9. what sort of audience do you aim for with your Swahili works? (occupation, age range, sex, education or literacy level, economic level)

blank

10. why do you think people read your works? (for instruction, advice, entertainment, something else?)

Watu hupendelea kusoma hadithi zangu kwa mafunzo ya mambo ya kawaida yatendekayo kila siku na kwa upande mwingine kujifurahisha. [People generally like to read my stories for information about everyday life, and also for plain entertainment.]

11. what types of stories or plays do you think appeal most to people?

Watu hupendelea sana Hadithi za ujambazi na mapenzi na

zile zenye mafunzo ya jambo fulani. [People mostly enjoy crime and romance stories, and those containing useful information on a given subject.]

12. which of your own works are you proudest of? which has been most popular with your audience?

Hadithi yangu watu walioipenda sana ni "Kichwa cha Mauti" na nafikiriya "Ujumbe wa kuuwa" na "Mlipuko wa Bomu" watu watazipenda zaidi wakati zikiwa toka magazetini. [The story of mine people liked best was "Kichwa cha Mauti"; I think people will like "Ujumbe wa kuuwa" and "Mlipuko wa Bomu" even more, once they come out in the newspapers.]

13. how do you discover what your readers like or don't like--do you ever have personal contacts with them, or get letters from them, or find out in other ways?

Nimegundua watu kama wanapendelea hadithi zangu, wengi huja kuniona kunipa pongezi na magazeti wakati zinapotoka hadithi zangu kuwa hayachelewi kwisha kila wiki. [I've discovered that if people like my stories, a good number come around to see me and congratulate me; and the newspapers, when they carry my stories, usually sell out quickly each week.]

14. do you think the themes of your stories reflect the everyday problems or concerns of your readers? what are their interests? would you say yours are similar?

blank

15. do you feel that you are free to write about any topic or theme you like, or are there some things you would like to say which you feel can't be printed, because of possible objections either by your readers or the authorities?

Mimi nnao uhuru wa kuandika jambo lolote au kitu cho chote ikiwa hakihusiyani na kashfa juu ya Serikali au Rais wa Kenya kwa jumla. [I'm free to write anything as long as it doesn't involve false statements about the Government or the President of Kenya, in sum.]

QUESTIONS ABOUT PUBLISHING?

1. how much were you paid for each of the works you mentioned in section II?

Sina hakika zaidi juu ya gharama nitumiayo juu ya

CREDU
P. O. Box 58480.
Nairobi - Kenya.

uandishi isipokuwa muda ndio mwingi nnao utumiya juu ya kuandika na utungaji. [I'm not sure about the exact personal expenses involved in writing, except that I do spend a great deal of time in writing and composition.]

2. do you get royalties on any of your works? which ones?

Hulipwa shilingi mia tatu kwa kila hadithi itokayo ndani ya Baraza. [I'm usually paid three hundred shillings for each story that appears in Baraza.]

3. could you describe the contract arrangements you have with your publisher(s)?

Mpaka sasa sina mkataba wowote niliyofanya juu ya hawa watanzaji wangu. [Up to now I don't have any contract whatsoever with my publishers.]

4. have publishers ever solicited manuscripts from you?

Sijavumiliya mahali pamoja kutangaza hadithi zangu, safari hii nimejaribu kupeleka hadithi yangu moja kwenye Taifa weekly huenda labda nkapata malipo zaidi. [I haven't been satisfied with the single outlet for my stories, so this time I've tried sending one of my works to Taifa weekly, and maybe I'll get a better fee.]

5. have you ever submitted a manuscript to more than one publisher?

Sijafanya maombi yoyote ya utangazaji. [I haven't made any kind of appeal having to do with publishing.]

6. has a manuscript of yours ever been rejected by a publisher? why?

Bado kukatalika maandishi yangu na wachapishaji. [My writings have never been rejected by publishers.]

7. what were your reasons for joining with your present publisher, and with any others you may have contracted with in the past?

Sababu nipate pesa na kukuza lugha ya kiswahili. [So I could make money, and promote the Swahili language.]

8. have you ever changed from one publisher to another? if yes, why?

Ndio nshatuma hadithi nyingine kwa Taifa weekly, sababu huenda labda nkapata malipo zaidi. [Yes, I've already

sent another story to Taifa Weekly, because maybe I can get a bigger payment for it there.

9. how, and to what extent, have publishers tried to dictate the content or style of your works?

blank

10. has a publisher ever changed a manuscript of yours after you had sold it? how? does (or did) your publisher consult you about changes?

Watangazaji bado hawajabadilisha maandishi yangu. [They haven't changed any of my manuscripts yet.]

11. how would you describe your personal relationship with your present publisher, and any others you have had in the past?

Nna uhusiano mzuri na watu wa Baraza na ndio watu wangu wa mwanzo. [I have a fine relationship with the folks at Baraza, and they've been behind me from the beginning.]

12. have you ever tried to publish a book on your own? how did it work out?

Sijajaribu kutowa kitabu kwa ukosefu wa msaada na mtu wa kunisimamia. [I haven't tried putting out a book due to lack of assistance and of someone to guide my efforts.]

13. have you ever gone to get an estimate from a printer on the possibility of publishing a book on your own? what was the outcome?

Sijaenda kwa wachapishaji kujuwa habari ya kutowa vitabu vyangu. Nafikiriya kufanya hivyo baadae. [I haven't gone to a printer to find out about publishing my books; I'm thinking about doing it later on, though.]

14. how do you feel about the way in which your work has been distributed and marketed?

blank

15. in general, how would you describe the problems you face as a writer, in particular, as a writer of Swahili literature?

Tatizo sina mtu wa kunidhamini na kuseza kunipatiya malipo yanayo ahabili kupata. huku kwetu malipo yake ni

kidogo sana haswa kwa upande wa magazetini. [The problem is that I don't have anyone to be my agent and get me the payments I deserve; here in our country the remuneration for writing is very limited, especially where the newspapers are concerned.]

16. here please write any additional comments, suggestions, or views you would like to make known about your own situation or that of the Swahili-language publishing industry, things that I might not have covered adequately in this questionnaire:

Napendelea sana kazi yangu nifanyayo ikiwa itawezekana kutolewa na kupatiwa sehemu ya kuuza, kwani huenda nkapata malipo ya kuridhisha na kunitiya moyo nizidi kuendelea kuandika hadithi nyingi zaidi. [I'd love to have my work published and available in stores, because then I'd have a chance to make a living and incentive to go on writing more stories.]

READERS' SURVEY QUESTIONNAIRE

MASWALI YA BINAFSI

personal questions

1. Wewe ni mwanamume au mwanamke?

Are you a man or a woman?

2. Una umri gani?

How old are you?

3. Kabila lako ni nini?

What is your ethnic group?

4. Ulizaliwa wapi?

Where were you born?

5. Ulifunzwa lugha ipi ya kwanza ulipokuwa mtoto?

You were taught which language first when you were a child?

6. Unaweza kusema lugha ngapi?

How many languages can you speak?

7. Unaweza kusoma na kuandika lugha ngapi?

How many languages can you read and write?

8. Ulijifunza Kiswahili wapi?

Where did you learn Swahili?

9. Unasema lugha gani nyumbani mwako?

What language do you speak in your home?

10. Unasema lugha gani kazini?

What language do you speak at work?

11. Una elimu gani?

What kind of education do you have?

12. Unafanya kazi gani?

What kind of work do you do?

13. Unapata mshahara wa kiasi gani kila mwaka? mnamo sh. ____

You get a wage of what kind of amount each year? around sh. ____

14. Ungependa kupata kazi nyingine?

Would you like to get other work?

15. Ungependa kupata elimu zaidi?

Would you like to get more education?

16. Umeoa/olewa?

Are you/have you been married?

17. Una watoto wangapi?

How many children do you have?

18. Watu wangapi wanaishi kwako?

How many people live at your place?

19. Unatazama televisheni?

Do you watch television?

a) unapenda maonyesho yapi? (michezo, habari, n.k.)
which shows do you like (sports/plays, news, etc.)

b) majina yao nini?
what are their names?

20. Unakwenda senema?

Do you go to the movies?

a) umepata kuona filmu za aina ngapi hivi: kizungu,
kihindi, kichina (kama 'kung fu' na 'karate')
you have gotten to see films of how many of these types:
Western, Asian Indian, Chinese (like kung fu and karate)

b) unaweza kuandika majina ya picha ambazo

zimekupendeza?

can you write the names of pictures that have pleased you?

21. Unapenda ilani zo zote kutoka televisheni au senema?

Do you like any advertisements from television or movies?

a) unaweza kuandika majina ya bidhaa itangazwayo kwa

ilani unazozipenda?

can you write the names of the products advertized by the
commercial you like?

b) unanunua bidhaa hizo?

do you buy those products?

MASWALI JUU YA HADITHI ZA KUBUNIWA

questions about fictional stories

22. Wewe husoma vitabu viandikwayo kwa lugha ngapi?

You usually read books written in how many languages?

23. Unasoma hadithi za kubuniwa ziandikwazo kwa lugha hizo

zote, au kwa Kiswahili tu?

Do you read fiction stories written in all those languages,
or just in Swahili?

24. Unapataje kusoma hadithi za kubuniwa ziandikwazo kwa

Kiswahili?

How do you get to read fiction stories written in Swahili?

a) kwa kununua vitabu? vingapi?

by buying books? how many?

b) kutoka magazeti? yapi?

from newspapers? which ones?

c) kutoka maktaba? wapi?

from the library? where?

d) kutoka shule? wapi?

from school? where?

e) kwa kuazima? kutoka nani?

by borrowing? from whom?

f) njia nyingine?

other ways?

25. Unaweza kuandika majina ya hadithi ambazo zimekupendeza

hasa, au majina ya wandishi wa kukupendeza?

Can you write the names of stories that have pleased you
especially, or the names of writers pleasing to you?

26. Umesoma mnamo hesabu gani ya hadithi ziandikwazo kwa

Kiswahili?

You have read about what number of stories written in
Swahili?

27. Kwa nini wewe husoma hadithi hizi? Kwa kujistarche, au

kujifunza, au sababu nyingine, au sababu hizi zote?

Why do you usually read these stories? To amuse yourself,
or to learn, or other reasons, or all these reasons?

28. Unawasomea jamaa au rafiki zako kutoka hadithi hizi?

Do you read to your family or friends from these stories?

29. Kuna mtu ye yote anayekusomea kutoka hadithi hizi?

Is there anyone who reads to you from these stories?

30. Unazungumza habari za hadithi na jamaa au rafiki zako?

Do you discuss the news of the stories with your family or friends?

a) macni yako ni nini?

what are your views?

b) macni ya jamaa au rafiki ni nini?

what are the opinions of family or friends?

31. Umepata kumjua mwandishi ye yote kama rafiki, au umemwandikia mwandishi ye yote?

Have you ever gotten to know any writer as a friend, or have you written to any writer?

32. Ungesema kwamba hadithi hizi zinafanana na maisha ya kweli?

Would you say that these stories resemble real life?

33. Unadhani kwamba ungeveza kuandika hadithi za kubuniwa kama hizo ambazo umezisoma?

Do you think that you would be able to write fiction stories like those you have read?

34. Umejaribu kuandika hadithi, au kupata hadithi kupigwa chapa?

Have you ever tried to write stories, or to get stories published?

35. Una maoni mengine juu ya hadithi hizi, au kazi yangu, ya kuniambia?

Do you have any other views on these stories, or on my work, to tell me about?

Tafadhali waombe jamaa na rafiki zako ili waniandikie nikawapelekee fomu kama hii. Asante.

Please ask your family and friends to write to me so I can send them a form like this. Thanks.

Appendix 4: "Gangsters' Run"

A Translation of "Mbio za Wahalifu"

and accompanying material

[introductory banner and title]:

New Thrilling Story (First Part)...by J.I. Mwagojo

GANGSTERS' RUN

My wristwatch shows that it's 3:15. In this world where all kinds of things are going on there's nothing I like better than a ball game. I like it not because I'm a player, absolutely not, but just to watch, and I can tell you that if so-and-so plays such-and-such a number the results will be good.

If I'm not busy with soccer matters then usually I'm at home farming. Farming of any kind, from raising chickens to herding cattle. And if you miss me at my farm, you won't when you get to my office, you'll find me occupied with private-hire cases at "H.K.I". Spelled out that's "Harry Kidozi Investigator's."

Being a Detective

I started up this private investigation firm when I left the army. I retired while I was still pretty young.

After signing on I served for just six years and then felt I didn't enjoy it any more.

So I used the money I'd saved from the service to marry the girl who's my wife today...her name is Marietta, and she's borne me two sons, with another child on the way.

So I'm sure you've understood me clearly my friend that my name is Harry Kidozi and I'm a farmer, a detective and a big soccer fan.

I'm sitting in the front room of my house which is right by the sea in the district of Nyali Estate and if you're a little short on geography and don't know where Nyali estate is, I tell you that the district is at the coast, outside the island of Mombasa, and so to get there you have to cross the well-known Nyali Bridge.

Here in the front room I'm waiting for Marietta who's in back getting herself ready so we can go to a match between the club champion here in Coast Province and another club which has its headquarters in Nairobi but has more fans on the coast than anywhere else in the country.

Marietta comes into the room and right then the phone which is in the corner of the living room begins to ring. "Every time I get myself ready to go out with you..." Marietta starts to complain, standing there a few feet from where I'm sitting.

"Wait Dear, do you think every phone call I get means I'm being hired on a new case?" I answer her and start toward the phone.

"Harry Kidozi."

"Listen you hard-headed sore-loser..." a voice says on the other end of the line.

"I remind you, I'm a detective, and I live like one. Any call I get is recorded as soon as I start talking."

"The insults and the fact that you know my name don't mean a thing. Say your name and explain what's bothering you."

"My name won't help you at all. Listen Harry, there's a woman in her thirties who's coming to hire you, leave her and her case alone. If you want to take on her murder case, that's your affair; just don't say you weren't warned. This is your warning," the voice finishes and the call is cut off.

I'm left there a bit stunned, standing there looking at the receiver as if it's the first time I've used a phone in my life.

"What's up?" asks Marietta.

"The usual thing in this job of being a detective," I answer after putting the receiver back in place.

"Let's go," I tell her, and I head for the door, and she follows me out of the house. That's the typical

behavior of all women. There isn't a one who'll accept walking ahead of a man. I don't know why.

I'm not happy at all, and my wife has figured out that the phone call has changed my mood.

Outside, I walk quickly up to the space where our taxi, a Ford Capri, is parked. I'm stunned and stand gaping at our taxi with surprise. It's not in its usual shape.

"Why are you gawking at the car? Aren't we going, or what?"

"Look, the air's been let out of all the tires."

"What's happening...I don't understand all this mess...what'd this all about, K.?"

"Don't worry dear. You know what?"

"What?"

"That phone call I got, it was warning me there's someone who wants to hire me on a murder case. I was given a warning not to take it on. I haven't been hired yet, but..."

"But what?"

"If that woman comes to me, I'll take the case, just because of how a person or persons are trying pretty hard to keep me from helping that woman out."

"And I'll tell you the same thing the caller did. Stay away from that woman. I don't need to hear about her. I've taken a long time to get all ready so we could go out

together, since we got married we haven't gone out together in a long time. Let's go, we'll just walk to the bus stop."

"I agree with you, but don't scold me!!" Nyali District is an area short on buses. Everyone who lives in this district is well-off. We quickly walk up to the bus stop.

Taxi

When we get to the stop, there isn't anyone there but us, like I told you buses aren't numerous in the district and most of those who take the bus are hotel workers and house servants.

In the distance we see a taxi "Ford Capri" make speeding along. I recognize it as Roy's. A young guy I've hired as my assistant in this investigative work. He hits the brakes suddenly a few feet from where we are.

He opens the left front door and I open the one to the back seat. Marietta gets in and sits and I close her door and go to the front and sit next to Roy.

Roy pulls away from the curb at a normal speed he knows we're heading to the Stadium. "There're a few things I have to tell you. I didn't expect to see you here and I you didn't expect I'd come to your house. So I was on the way home," Roy starts to say in a normal tone of voice.

"Go on," I tell him after looking at Marietta in the mirror in front of us. Roy lights a cigarette and continues.

"At 12:15 p.m. I got a phone call from someone who didn't give a name. The person told me about a woman who wants to hire us. The call was warning us not to take the case. After this person cut off the call the door of our office was opened by a woman of average build. She entered without knocking."

"Even without asking her anything I understood this was the woman I'd been told about over the phone," he pauses and lights himself a cigarette, exhales a big cloud of smoke and situates himself better behind the wheel.

"She was very distressed. I knew she has something important to tell me so I did two things at the same time. I turned on the tape recorder under the desk with my right hand and with my left I showed her where to sit. Everything we said was recorded. The cassette is in this recorder. Sit back and listen to our conversation and afterwards I'll finish it off for you," says Roy and he turns on the recorder that's in front of him below the steering wheel.

"I've got a lot to explain to you. First, there's a young guy following me everywhere I go. So it was really hard for me to get here. I've seen him in a group of people but I'm not sure whether he's alone," that is the woman's voice.

"I understand...what's the second thing?" asks Roy.

"My husband was killed by gunshot at 2:00 p.m. while we were relaxing in the front room of our house. I was extremely terrified, right at first I just couldn't move for around a quarter of an hour...after my senses returned to me I ran to the phone but when I lifted the receiver I realized it wasn't working."

"I knew it'd been cut because around 1:30 my husband received a call from a friend of his," she coughs a bit and continues.

"I ran outside and began looking for a cab. Just then a taxi suddenly appeared and pulled up next to me. I got in and asked the driver to take me to the police."

In the Alley

He pulled away and drove very fast till he got to an alley then suddenly he hit the brakes," went on to explain the woman.

"The alley wasn't a police station?" asks Roy with surprise.

"Right and that's when that driver warned me. He told me not to go to the police or to hire anyone. He went on to say that my comings and goings would be watched closely from that moment on. He said that and told me to leave and not to go back home until 3:00. He warned me not to return before then."

"I got out and began to wander around why has my husband been killed? So I decided to come to your place but it was hard. From the time I was let out of the cab I've been followed. I've come here to your place because it was closer than the police or any other private detective's office."

"Also I know your good reputation you work a great deal with the police so I knew if I got here I'd be safe."

"Thanks for all that but...?" asks Roy.

"But what?"

"What's your name, Lady?"

"Call me R...Mamaee!" the woman's voice is cut off by the blast of a gunshot finishing off in the cry of mamaee... I look to Roy and our glances meet. He smiles letting out a puff of smoke and throws the cigarette butt outside.

We've gotten to the Nyali Bridge and the cars are going slowly. "So what happened is she dead?" I ask with interest.

"Absolutely not she's in the hospital in serious condition, she can't speak. Those thugs who warned her are the ones who shot her by using our office door Bro."

"The door was opened all of a sudden and that gunshot followed. Whoever fired ran away. I heard [him/her] running but my first thought was to save the woman's life."

"If we're going to take this case then this woman's a witness who knows a lot of things. I called an ambulance

and the police. She's in the hospital under close guard. Corporal Karisa is conducting this case under Inspector Hamisi."

"I didn't tell the police what the lady told me and they don't know anything. I told Inspector Hamisi that the lady was shot just as she entered the office," Roy finishes.

"Which hospital is she in?"

"She's in H.H." (Aga Khan).

"Good, I hope she'll get well quickly. The doctors there have a great deal of expertise. Now listen Roy."

"Yes," he answers.

"Let us off at the Stadium. Take good care of this cassette and then go to the hospital. Be alert. If the lady regains consciousness first get her name. Second her husband's name and occupation. Third and most important anyone who will come to ask permission to visit her must be arrested."

"Explain to Karisa that up till now it's only we, they the police and those gangsters, who know where the woman is. I'll come there after looking at some ball. I'll take a look at the other stuff," I explain to Roy.

[concluding teaser to part one]: What's going to happen, reader? What's this woman's name, and why was her husband killed? Will Detective Harry Kidozi succeed, and will the corpse of the gentleman be found there at home; but

first the lady has to speak; she has to explain about their place at home, then the police and Roy can go there. Will she speak? Read all these things next week.

[opening banner, title]:

A New Thrilling Story (Second Part)...by J.I. Mwaogojo

I GET THREE PHONE CALLS

[Summary of the first installment at the beginning of part two]: NEW READERS. Detective Harry Kidozi was getting himself ready to go to a ball game he and his wife Marrietta. Before they left, Harry got a call which warned him about a woman who would come to hire him. (The caller) warns that he should leave the woman alone and not do business with her. They go out and see that their taxi has had the air let out of it so they go to the bus stage.

There they meet Roy Harry's assistant who has a taxi heading toward Harry's house.

Harry and Marrieta get into the taxi and then Roy explains to Harry how a woman was shot in their office. The woman was shot while she was telling Roy her name. She started with R...and got cut off by that bullet. Also earlier Roy had been telephoned that he should leave the woman alone. The caller didn't mention his/her name.

Now the woman is in the hospital in serious condition. She can't speak and it's not known where she comes from.

The purpose of going to hire Harry Kidozi was because her husband has been killed by being shot. It's not known where their house is. Harry Kidozi and all of the police are continuing with the investigation. As of now Harry knows more than the police. NOW CONTINUE.

It's 7:15 p.m. and I'm in the office. It's the first time I go in. After watching some ball I got a cab for Marietta to take her home.

The Nairobi team showed a lot of "skill" in kicking the ball so it beat the local champion three goals to one. Bro! you don't know how much I love this game the day luck falls on me and I win first prize in the lottery, I'll use the money to start my own personal soccer club.

After leaving Marietta headed on her way home I went straight on to the Maridadi [Well-Dressed] Hotel where I ordered some food. I don't smoke and I don't drink....I don't know why I haven't been saved! I guess it's because smoking and drinking aren't the only sins in this world and if they were I suppose I'd have a high office in the ranks of the church.

I fix myself a couple of cups of coffee using the gas stove in the corner of the office and start carefully going over how all the events happened.

Important

The first and most important step I should know how this woman who calls herself R. is getting along. I lift the receiver and call the hospital.

"Harry Kidozi. Get me Corporal Karisa he's guarding a lady in serious condition the hospital," I say after being answered.

"Wait." After a short pause a loud voice roars.

"Corporal Karisa! Who are you, my friend?"

"Harry Kidozi. How's our patient doing?"

"She still hasn't started to talk yet. The bullet that was in her body has already been removed. The doctor says she's lost a lot of blood!"

"Are there any strangers who came see her?"

"There aren't! And no one can see her except you, Roy, Inspector Hamisi and I. In short the watch is in a high state here. We still don't know this woman and her address. We don't know why she's been shot and why she came to hire you. So we've taken some strong steps!"

"Like what?" I ask with interest.

"First, the two doctors on duty who assisted each other in saving the woman's life aren't allowed to go outside they together with seven assistants. Various offices have been readied as their places to eat and sleep. A police doctor is monitoring all medicines and injections the woman gets.

so the gangsters can't slip a fake nurse or doctor in to kill this lady."

"Third police officers in hospital uniforms are on every ward and various policewomen in plainclothes are numerous. At the door there are no obstacles, anyone can come in according to the hospital rules here without any problem...but! inside, it's very hot!"

"Anyone who asks about this woman is going to be interrogated thoroughly. All the phone lines here are hot."

"So any call coming in and going out is recorded without a break. Be cool Uncle in a little while we'll get a break in this case," finishes Karisa.

"Thanks very much Corporal! Really right now you've done a lot in short time you've taken some very strong steps."

"Crime doesn't pay one bit we demonstrate with action."

"Tell Roy to come to the office. If we get anything, we'll inform you."

"Fine! Humisi's in the office if you get anything tell him."

"I'll do that," I finish and return the receiver to its place.

Three Phone Calls

I lift the cup and drink two gulps of coffee. A short while later Roy comes into the office and sits in a chair, he seems very tired.

"Up to now the police are going along well it's like Karisa explained to you," says Roy after sitting down.

"Yes! and now it's our turn. We have to start to take this case as something very serious." I pause for a moment so these words sink into Roy well.

First and foremost, you'll stay here in the office. Don't leave even for a bit."

"I understand you."

"Second, I'm going out! I'll go to the headquarters of posts and telegraphs to look for a break in this case. We have to know who called us. There I'll investigate three phone calls. The first is that of the woman. I'll want to know every call placed at 1:20. The second is the yours that you got here in the office and the third is mine that I got at home. These two of ours are no trouble it's just to know where they were placed from.

"It looks that way."

"Leaving there I'll go see Inspector Khamisi. If we're too silent he'll suspect us of hiding certain secrets. Up to now you realize that the police don't know we were warned in advance about that woman. So if we know where those three calls were placed from and who placed them we'll take

one step ahead of Khanisi's people." I finish my coffee and cover up the cup.

"Take very good care of that cassette...lock it up in the safe. Our lone informant isn't making mistakes so we don't know whether what that lady says is true or whether it's she who killed her husband and then begins to dance us a lelemama (type of dance) so as to screen herself and the murder."

"I don't think so! why would she be followed and shot?"

"Cool the fire Roy! I don't need to see this woman for now but the moment my face and hers meet I'll say a lot. Also when we know her husband's name and investigate their lives before and after their marriage then actually we'll know the cooked and the raw." I stand and take some steps to the door. I open it and my body is half in and half out. I look at Roy and he looks at me.

"That cassette contains a lot of evidence and guard it well. If R...dies then that's the only testimony we have of hers." I'm silent for a moment...I look at my wristwatch it's 8:00 p.m.

"Give me the car keys."

He throws me the bunch of keys and I catch it.

"Listen Roy. Lesson number one if you want to be a good detective is you have to realize that at any time the guilty are cowards." I slam the door and go outside.

Outside I get in the taxi and turn on the ignition. I take it out at normal speed and take the highway of Kenyatta Avenue going towards the headquarters of posts and telegraphs. I enter the roundabout at Salim Road and Kenyatta Avenue and take Salim Road.

This island of Mombasa at night is really pleasant. In front of me the traffic lights are on. My taxi is in the middle lane. The light that directs me shines with a red color.

I hit the brakes. A short time later the light changes to yellow and becomes green. A person who doesn't know how to read knows that the color green is what makes know that it's absolutely safe there's no doubt at all.

The Booth

I put the car in second gear and pass the main post office at high speed. I enter the roundabout of Salim Road, Nkrumah Avenue, Nyerere Avenue, and Kilindini Road. I go around and take the Kilindini highway. A little while later I hit the brakes.

I'm outside the headquarters of the post office which is involved with telephones. After speaking with the policeman at the door he opens the door for me and goes into the main part of this building.

I meet with another policeman and he directs me to the duty officer. Inside that officer's office there are two

cabinets and on the wall there is a map of this island. There are various numbers written on this map.

"I'm called Harry Kidozi, I'm a detective. I've come here on the job," I explain after sitting.

"Fine, can I help you?"

"First I want to know about two phone calls. The first was placed to my office. I want to know where it originated. Second is a call I received at my house and I'm really interested in knowing where that one came from?"

"Your number or do you remember our check number we got for you when we installed the phone for you?"

"Yes it's HK/TH/094741," I explain.

"Fine," he says and lifts the phone receiver.

"Bring a file... Harry Kidozi, Telephone Hire 094741 please. I looking to see whether today's record has been put in. I need today's record," he says after being answered.

A little while later a young man in his thirties comes into the office with a file in his hand. He gives it to the officer and leaves. He opens the file and reads it to himself.

"The first call you got was that one at 3:15 and the second is the one at 3:50?" asks the officer.

"Yes," I answer him.

"They were placed from the same number. It's not a personal phone it's a public phone from a phone booth.

"Is there any other call placed from that booth for today or is it just those two?" I ask with interest.

He lifts the receiver and says:

"Let me know if there is any other call placed from phone booth T41 apart from those placed at 1515 and 1550." Those are the hours used by this bureau of posts. 1515 is 3:15 and 1550 is 3:50. I explain this to you so you can understand me well.

"Thanks," he says and puts the receiver back in its place.

"Where is this booth T41 located?" I ask.

"You really are a true detective. Your questions are pretty intense," he says and stands up and goes to a corner of the office. There's a machine with a lot of numbers he presses T41 and a small piece of paper with writing on it comes out of the bottom of the machine. He gives it to me and reading it it indicates the place where that booth is.

I give him back the paper and ask permission to use his phone. He lets me and I call Inspector Khamisi.

"Harry Kidozi here," I say after hearing Khamisi's voice.

"Send fingerprint experts to the posts and telegraphs booth that's outside the Mafuta [Oil] Hotel. The person whose prints are on that phone is one of the gangsters in this case." I finish and replace the receiver.

Hogan

"Are you satisfied?" the officer asks me.

"As far as these two phone calls I got are concerned I'm satisfied. Now I want to know all the calls that were placed at 1:30. Where they were placed from and where they went. The phone owners who called and who were called, the district or place where those phones are located."

"That's five minute's work. Stand up and follow me."

I stand up and follow him. He leads me to the office two doors down from his. This is a bigger office filled with many machines. Behind each machine there's a person. We up to the largest machine. There isn't anyone behind this machine. He sits behind the machine and asks me:

"You said all the calls placed at 1:30?"

"Yes," I answer him.

I'm next to him he presses number 1330 Hrs. Received, Telephoned. After pressing those hours and those words he presses a red switch and a card with various phone numbers comes out from the bottom of this machine.

"These are the people who received and placed calls at 1:30," he tells me after giving me the card.

"I trust you understand. The white lines are numbers that took calls and the green lines are numbers that place calls," he goes on to explain to me.

"All the numbers are sixteen, in short it's just eight calls placed. For the records of the owners of these

numbers let's return to my office," the officer explains to me.

In his office he uses the the machine he used to find out who called us and I was given the record of those sixteen calls after three minutes. Fourteen numbers belong to businesses here in the city. But two numbers draw my attention.

The first is in the Tudor district, at the house of someone who calls himself Mr. Anson, there isn't a second name. The second belongs to Mr. Hogan Kuti. This person if you understand me is actually the person who now is a corpse and also is the husband of the lady who's in the hospital.

"Who's Hogan Kuti?" I ask the officer.

"Hogan as far as I know him is a wealthy person nouveau riche. There aren't many who know him. What his particular occupation is I don't know. I can call him a businessman," the officer explains to me.

Hogan's house is in the district of Ganjoni. Now I don't have any uncertainties. The task remaining and a very important one is that I have to go and see Inspector Khamisi.

Now we know Hogan got a call from Anson. A half an hour later Hogan was killed by being shot.

"Thank you very much sir for your help."

"Call me Walter, if you like," the officer tells me.

"Okay Mr. Walter I'm going to go my way and after finishing this case I'll call you one evening so I can invite you to the movies. That is a promise. The help you gave me is very great. These cards I'll take as evidence," I tell him.

"They're of no importance take them. I'll wait for your call with anticipation."

I get up and go outside. I drive fast to Inspector Khamisi's office. It's 9:15 p.m. I explain everything to Inspector Khamisi without hiding anything from him.

"The work you've done so far is excellent Harry, I don't know why you left the army."

"Even I myself don't know."

"If you didn't leave at this time you'd be a chief detective," says Inspector Hamisi.

"Have you gotten the results of the fingerprints from the fingerprint experts?"

"Yes the fingerprints gotten from the phone booth belong to a young man who calls himself Anson Kumbi. He's a dangerous young guy, he's a crook wanted for a murder two years ago in Nairobi," Inspector Hamisi explains to me.

"So right now we have enough evidence on this young man Anson. After escaping the Nairobi detectives he fled here to the Coast. He rented a house in the Tudor district and had a phone installed for himself."

"This card from the post office shows that Anson had a phone installed for himself two years ago."

"That's really all we know about Anson up to now," says Inspector Khamisi, and he lights himself a cigarette.

"Now what steps shall we take?" I ask.

"In my opinion, we should send fingerprint experts to Hogan's house. Up to now it's been seven hours since Hogan was killed, maybe we'll get something there. Second Anson's house must be investigated."

"That's fine. I'll accompany the experts," I explain to Inspector Hamisi.

He lifts the phone receiver and explains to the fingerprint experts where Hogan's house is according to that card from the post office. When he's done informing the experts I ask him.

"Over in Nairobi what was Anson using?"

"He used a .38 caliber pistol. Also you should understand that the bullet that was removed from the body of R. also was this very caliber, so I think our work isn't hard."

"Thanks very much. Any news from the hospital?"

That Exact One

Things are still going along well and it's our hope that by tomorrow morning she'll speak," he explains it to me thusly and I stand up and go outside.

Outside I get into my car with high speed I go on to Hogan's house.

Outside Hogan's house there's a small police vehicle and a hospital automobile. With swift steps I go on into the house. Here inside I encounter Inspector Nasoro and his group of fingerprint experts.

"The corpse is that one over there nearby. Our doctor's working on it."

"Are there any fingerprints?"

"The prints are just of the corpse and of that lady who's in the hospital. Other prints have been erased but I'm certain we'll get something, criminals aren't careful. One'll make a great effort not to leave anything behind but will forget just one little thing and that very thing usually gets him into trouble."

I cast an eye on this interior of the living room. The room is very stylish, the sofas which are in there are very expensive. I sit on the sofa which is in right in the corner next to a cupboard.

On the cupboard there is a bottle of whiskey and a glass. I look at it carefully and I'm wondering. The Doctor stands up and looks at Inspector Nasoro.

"He's been killed with a .38 caliber bullet since he died till now it's seven and a half hours. He was killed at 2:00. The person who killed him was near him not far, like seven or eight paces," explains the doctor.

"Why do you say that?" I ask with interest.

"Because it's this bullet. Just one shot killed him and supposing the person who fired it was far he wouldn't die. He took a short time to die but if that person were a bit farther back, let's say ten or twelve paces he would take a long time.

"His blood is there any trace of alcohol?"

"Absolutely not he hadn't been drinking alcohol."

"Thank you Mr. Doctor. Uncle can I use the phone?" I'm speaking to Inspector Nasoro.

"That phone doesn't work. The prints that are on it are of the corpse and of the lady who's in the hospital," Inspector Nasoro explains to me.

"There's a bottle of whiskey and a glass on this cupboard. I'm interested to know who used up this whiskey to the point that the bottle is dry."

Everyone who was there inside the room stood upright and looked at me. Then they all looked at the bottle and glass.

"Corporal," calls Nasoro.

"See whether there are any fingerprints," orders Inspector Nasoro.

Corporal Samu and Constable Abdallah both go where the bottle and glass are. They start to sprinkle a special powder on them to look for fingerprints. While they continue with their work the doctor and his two assistants

say goodby to us and carry the corpse outside and put it in the hospital car and leave.

Pictures

"There are some prints sir not of the deceased nor of that lady these are different."

There's no work for me I'm sitting silently while my brain is thinking over this and that. So far the person whom I suspect is the killer is Anson. I have evidence that makes me suspect him.

First it's his prints in the phone booth. Second in Nairobi he killed using a .38 caliber pistol and this dead person he too has been killed by a pistol of that very type. Is Anson the one who killed? I'm still looking for more evidence.

"The prints on the bottle are the same as those that were in the phone booth, these that are on the glass are completely different," says Corporal Samu after examining the prints carefully.

"Fine I'll inform Inspector Khamisi," Inspector Nasoro responds.

I look at Inspector Nasoro and smile.

"Our work is done here," he explains to me.

"Fine. Inspector Khamisi knows I'm here. I don't think I'll get anything worthwhile but I'll search this house maybe I'll get something," I explain to him.

"Don't give up.... (rest of line missing)

...do you know?"

"I don't know....(two lines missing)"

"The old people said that where there passes a hoe and a big basket and it usually passes there. And the experts on criminal behavior they too say," I cut him off.

"Where the criminal passes, there's no lack of evidence," I finish.

"So it's for that very reason I tell you not to give up. We're all ought to be going on our way," finishes Inspector Nasoro. All three go outside I remain by myself. This front room doesn't have anything to interest me.

[Concluding teaser]: What's the next thing that'll happen? Read next week.

[introductory banner, title]:

Short Story (3)--by J.I. Mwangi

INTENSIVE INVESTIGATION

[Summary of the second installment, beginning of part three]: NEW READERS. Hogan a famous businessman at the

Coast was killed by being shot when he was in his living room he and his wife Ruth. And Ruth was shot and lost consciousness while she was explaining to Roy how her husband was killed. Ruth is in the hospital under intense police protection.

Detective Harry Kidozi begins a speedy investigation. Kidozi suspects Anson a gangster from Nairobi. In further investigation Harry discovers that Anson arrived at the Coast two years ago. Also he discovers a photo of Ruth and Anson in the nude. He also discovers a letter which tells him that Anson and Ruth are siblings.

How can a person and his sister take a nude photo together? Why would a famous person like Hogan marry a girl who dances in stage shows?

My primary intention is to search the bedrooms so I take quick steps to the door which leads to the interior of the house. I open it and pass inside. In front of me there are two doors. One on the left and another on the right. I decide to go into the one on the left first. I open it but I find that it's been locked with a key and is unopenable.

I try the one on the right it's open and I enter inside and close the door. I feel around on the wall and turn on the light. This room is moderately large. The bed to sleep on is the formica [fomeka] type. There's a clothes-cupboard and a shelf which has various books and files.

LETTERS

I start with the books. Many of the books are about love. One is of explanations about stage shows and also there's an album to put pictures in. I pick up the picture album and begin to open it up. Many pictures are of the deceased which he took in various places four he has taken with beautiful girls two are of stage shows.

One is a girl and a boy and the second one is the same girl she's by herself. I pick up all six and put them in the pocket of my coat.

This room I have no doubt is the deceased Hogan's. I sit on the bed and search through the files quickly. One file draws my attention. It has letters the deceased was sent. I examine the letters quickly many don't have meaning for me but one pleases me very much it's been written by a girl or should we say a woman who calls herself Ruth.

"Hogan I'm ready to come through as you explained to me but I must reassure you. If you will marry me I will quit show business. My brother Anson will continue to dance. Anson also is satisfied. Come to the Tamasha [Pageant] Night Club today at 11:00 p.m.

Your future wife,

Ruth."

I draw a breath and put this letter in my pocket. I stand up and open the cupboard the clothes which are in here

are only men's. I am satisfied. I turn out the light and leave this room.

NAKED

Now I'm in front of that locked door. I put my hand in my pocket and take out my small knife. It's an absolutely special knife. It has a thing for opening a can. A knife for cutting fingernails and a long nail which is usually used for opening doors. I use the nail to open the door.

After a short time I open the door. I go inside and turn on the light.

This is a woman's room. So the lady who's in the hospital this is actually her room. Why would she lock her room with a key? It's only she and her husband who live in here. What is she hiding from her husband? What does she fear that she doesn't want her husband to know about or any little bug man like me?

I open the cupboard. Inside there are at least ten dresses. Modern style dresses. Inside the cupboard door there's a picture of a girl and a boy I grab it and look at it carefully both are nude.

The girl who is in this picture is the girl who was photographed by the deceased. I put it in the pocket and search this room further. Apart from the scent of perfume I don't perceive anything else meaningful. I turn out the light and leave this room.

I take quick steps to the front room. I turn out the lights and leave and get into the car and turn it on. So Anson is a stage show dancer. He and his sister Ruth.

Ruth was in love with Hogan and they promised to marry each other but Hogan gave Ruth the requirement that if they were to marry she must quit these stage shows, a requirement which Ruth agreed to and Anson didn't have any problem with. He would just get another girl in Ruth's place.

My brain tells me thus. Going along with that letter which I got in Hogan's room.

HOGAN'S WIFE

I hit the brakes outside my office. My wristwatch shows that it's 10:15 p.m. I step quickly into the office and find Roys sitting behind the desk writing a report about this case I explain everything to him that I've gotten since I went out.

"That's all up to now, but?"

"But what?"

"There are these seven pictures. Pictures which I've gotten from the home of the deceased. You have a look at them," I finish and give him the pictures.

"These three don't tell me anything," he says that and puts three pictures to the side. "Pictures of girls by themselves dancing or performing stage shows."

"This one, this is the lady who's in the hospital. The fourth picture among those of the beautiful girls. Also this girl is the who's in two pictures of stage shows. In one she's with a boy and the other one she's by herself."

"So this is actually Ruth the lady who's in the hospital is Ruth. The seventh picture is Ruth together with a young man. The young man is the one photographed together with Ruth when they were on stage."

"Is this Anson or who is he?" I ask myself in my heart. Please read part three so you may get the complete story and find out whether that was Anson or what's going on.

"So far we're progressing well, Anson's the one we want," says Roy.

"It's heading that way. Now listen Roy. This case we have to finish it by morning, 10:00. In the morning Inspector Khamisi should take it to court. Also I tomorrow at 1:00 p.m. will head for Nairobi for a short one-week vacation."

"I hear," replies Roy.

Fatuma

"I'll go to Tamasha Night Club when I leave there I'll go to Tudor to Anson's house. I think Anson's hiding himself there. You go to Inspector Khamisi's office. Tell him he should give you a picture of Anson it's in the file of the case from Nairobi. Also he should give you the name

of (the one whose) prints were on the glass when you leave there come to Tudor to Anson's house."

"I have a feeling that I'll collide with a ferocious situation. But in the next picture, I see this one of nudity, I have business with it. Tell Inspector Khamisi that Ruth we suspect her in this case. Also tell him that if it gets to 3:00 a.m. if he hasn't heard from me he should come to Tudor. Third and last in this office of ours there is a lot of evidence concerning this case. Tell him to send some police so they can guard it."

I get up and go outside. I get in the car and turn it on and head for the Tamasha Night Club. My wristwatch shows that it's 10:50 p.m. I just follow the road. My wife is alone at home.

I hit the brakes outside the Tamasha Night Club. It's 11:15. I park my car nearby and step quickly to the door of this club. A large light is shining, I pay an entry fee of twenty shillings, and go inside.

Inside there's a band on stage pouring out music in front of the band three girls are performing a stage show. They're half naked. I sit at a corner table and give a sign with my eyes to a sister who's a waitress in here.

SHE WENT AFTER MONEY

"Bring me a Fanta! And open up any drink you like for yourself," I tell the sister. In a short while I see her

she's coming with a small tray. In it are a bottle of Fanta, a small bottle of whiskey and after setting the small tray down for me on the table, she sat nearby. She opens the soda for me and she her whiskey. Five minutes pass, I'm silent like water in a jug.

"Your name what are you called my friend. I call me Fatuma."

"Harry," I tell her. "The mother's child there on the stage is that Ruth?" I ask.

"Ruth, you say Ruth Wira, it's not her she got married."

"Oh!...really I hadn't heard, who was the one who got lucky and married himself to such a beautiful girl?"

"She got married to a rich man who's called Hogan, but..."

"But what?"

"Hogan loved Ruth. But Ruth didn't love Hogan. She just agreed to get married to go after Hogan's money. Ruth is dangerous she's involved with some evil young men, who don't care about killing like that are Andrew and Anson."

"Oh do you know Anson?" I ask with interest.

"Yes nightbirds like us know lots of evil people.

"Because Anson and Ruth isn't it that they are siblings?"

"Who fooled you like that?"

"A friend of mine."

"Well know that they aren't siblings. They know each other very well."

"Ruth her job is to go after men with lots of money like Hogan. As soon as she knows the place where the money is she tells Anson's gang. And they steal the money and disappear," Fatuma explains to me.

I take out that picture of Ruth in which she's naked with a young man whom we don't know up to now who he is. I give her the picture and she looks at it carefully and smiles.

"Who is this young man?" I ask intently.

"This is Anson. Isn't it do you see?"

[missing words] and put the picture back in my pocket. I order her another whiskey and also give her forty shillings cash.

"Many who know me call me Father Christmas. So don't worry use the money without any fear," I tell Fatuma who is bewildered.

"My room is number seven there above. I'll wait for you there! Or if there's any hurry you can go relax yourself there. This is the key. We'll shut down the work at 4:00 a.m.," she says this and gives me some keys.

Who was it who said that, [in English:] "Money Speaks?" Or do you know the one who said that "money is the breaker of the mountain"? I don't know him and if I did know him

next Sunday I'd go to church to pray for a long life for him.

IMPORTANT

I leave Fatuma so she can go on with work and I order a second soda. I drink it while feeling very happy. Fatuma has explained everything about Anson to me. I'm not in a hurry. So I sit in the club until 2:15 a.m. The people are many, so I go outside without Fatuma seeing me. Outside I look for a phone booth and call Inspector Khamisi.

"Harry her, Khamisi."

"What do you have?"

"Send someone and if there isn't anyone go yourself to the Tamasha Night Club. A girl called Fatuma should be taken for her safety. She's a very important witness in this case. Just that, she should be well taken care of," I finish and cut off the call.

It's 2:25, the cold is very sharp. I get in my car and take it out at great speed. I head for Tudor. Everywhere is silent, on the highway there aren't many cars a short while later I park my car four hundred paces from Anson's house.

The distance that remains I go on foot. I approach the house and everything is dark. There isn't a light, nor is there a dog I go on approaching up to the large front door everywhere is silent.

I'M SLUGGED

The window on the left of this door is open. I take off my shoes and go up to it. I climb carefully and go inside now I'm in the front room darkness cover everywhere in here.

Ten minutes pass I'm standing upright...my eyes begin to get used to this thick darkness that's here in the front room.

In front of me there is a door I take slow cautious steps. Suddenly I hear a voice behind me.

"Stand there where you are Harry," all at once the light goes on.

I turn quickly to see who it is who spoke to me. My face and his meet. It's Anson without a doubt. Quickly Anson throws me a punch and I because of how I'm not ready it hits me squarely. I stagger, without hesitating I hit him with two punches in a row. Now I'm recovered Anson throws me a flying kick I dodge it.

Right then a heavy thing hits me on the back of the neck. I fall down. There is a person who hit me from behind. I see a lot of stars shining before my eyes...I hear the sounds of cars outside hitting the brakes right then I lose consciousness.

Consciousness returns to me and I find myself I'm in a living room, in Anson's house. Inspector Khamisi and Roy are

sitting a little bit close to me. Between them is Fatuma. Anson I see has been handcuffed he and his friend I have no doubt this is the one who hit me on the neck...Also I think this young man is actually Andrew...the one who is associating with Anson.

I touch myself on the nape of the neck where I was slugged. There's a plaster.

"How do you feel now?" asks Inspector Khamis.

"A little better," I respond and touch myself again on the nape of the neck. I look at Anson and company and smile.

I'm not smiling because I'm happy; absolutely not. If I didn't obey the laws, I would jump on Andrew and get myself revenge. But to do that won't help me in any way. Inspector Khamis looks at a watch.

"Karisa is on the way coming here he and Ruth. She can talk now."

"Great! Wonderful!"

"Runnings on the roof always end at the edge and those of criminals always end..." says Inspector Khamis, before he's finished he's interrupted by the voice of Corporal Karisa who's announcing himself at the door.

Roy opens the door and Corporal Karisa enters inside he and Hadija she is a female police officer and along with them is a woman in her mid-thirties. This is Ruth. All of them sit down. Now it shows that it's 4:00 a.m.

"Uncle Kidozi what do you have to explain to me about these people?" Inspector Khamis asks me.

"Starting with those two men. The one on the left is Anson and his friend is Andrew. Anson came here to the Coast two years ago. He rents this house and had a phone installed for himself."

"He met with Andrew and they were two...their main work is the crime of robbing money and killing. There at the Tamasha Night Club they met with Ruth. All three became a single unit."

MONEY

"Ruth's job was to look for men with money to deceive them to lead them here where Anson and Andrew were waiting to rob this person."

"The thing Anson didn't know is that Ruth loved money more than him."

"Ruth met with Hogan. A famous rich person here at the Coast. She coaxed him until they arrived at the step of marrying each other. They married each other. Hogan loved Ruth, but Ruth didn't love him. Ruth was just a tool...She is leading Hogan to Anson and Andrew."

AN IN-LAW

"Hogan knew Anson as his brother-in-law. There is a letter which Ruth wrote to Hogan explaining to him that

Anson is her elder brother. This was just a trick of Anson's."

"That is a lie!...Anson is my elder brother," said Ruth.

"It's not possible?" I respond. "How can a person and her brother get photographed when they are naked?"

"Someone and her elder brother! Especially when they are your age, taking a picture naked together is very strange. So Anson is not an elder brother but is your friend. Please look at this picture," I take out the picture and give it to Inspector Khamis.

For the first time Ruth and Anson look at each other..."Continue," Inspector Khamis tells me.

"Much I'll say in court. After Ruth knew all of Hogan's secrets they planned to kill Hogan so that they could run away with his wealth. They killed him! Anson is the actual killer but all three were accomplices."

FEAR

"After Hogan was killed, Ruth decided to separate herself from the Anson gang. She was the wife of Hogan so by law any property was hers. Yes she decided to come to our place to inform us of the murder of Hogan."

"She was afraid of Anson, she knew clearly that without Anson being arrested couldn't be good for her."

"When Anson and Andrew discovered that Ruth wants to cut them off yes...the runnings began, the runnings of the criminals. So all three are involved in the murder of Hogan. Fatuma has enough evidence that makes clear that Ruth was an accomplice of Anson many times," I finish.

"Is there anything to say?" Inspector Khamis asks them.

"Those are just idle rumors. I am not a criminal but it's true the Anson gang killed my husband Hogan," Ruth says on her own behalf.

"You admit that Anson and Andrew murdered Hogan?"

"All three of you. I am Inspector Khamis of the department of Home Affairs of the Coast. I am arresting you for the murder of Hogan."

"I am not preventing you from saying anything but you must understand that anything you will say will be recorded in writing. Also it's being recorded on tape. They will be entered into the court as evidence. Corporal! Let's go," says Inspector Khamis.

Corporal Karisa and Hadija both leave with their prisoners, Roy follows them.

"At 11:00 you should be in court Kidozi and you Fatuma. I will inform Roy that he should bring all the evidence to my office before that time," finishes Inspector Khamis and he goes outside.

I remain behind I and Fatuma. We look at each other for a moment and both smile. I stand and put my hand in the pocket and take out her keys.

"I still have your keys and also I think you've finished work--let's go. My car is a few steps from here."

We go outside, and walk to where I left the taxi, we get inside. I turn it on and pull out quickly...to the Tamasha Night Club.

Fatuma leads me to her room. I throw myself on the bed and she turns out the light and comes to the bed. I begin to remember my wife Marrieta.

She is alone in this cold she wrapped herself up in bed. I here I have Fatuma. I begin to ask myself if I loved her when I made the vows before the minister at the time of our marriage, or was my love for her like that of Ruth for Hogan?

NEWS ITEM, ADVERTISEMENTS ON THE STORY PAGES

[from Oct. 12, 1978]

1.

[banner]: WORLD OF MUSIC

[title]: Maggie Big Babe of Jambo Mambo

[beneath photo]: This is the child who usually dances in that group 'Jambo Mambo' ('Thing Things') which is advancing with a rush on the metropolis of Nairobi very soon.

This group is the one that came out of Mombasa just recently and came to put on special shows in a night club here in the city of Nairobi.

The band after soothing the inhabitants in here by singing is expected to make a tour going to sooth people by singing in various parts outside.

Her name is Maggie Wanjiru who can be seen to have adorned herself ready to go on stage, wearing beads and having powdered herself enough.

Just as you see her in this picture that's just how she really is, all that loveliness she having it.

2.

[beneath photo]: OUMA MAKU DUDI

Why be troubled by distress and illness? Change your life. Discover the complete power of charms. Say! Have you tried angels' frankincense, secret perfume, grace oil, and personal amulets? Read the price sheet that has a list of herbs that are not easy to obtain, those medicines have worked miracles on human bodies. See him at Afro House, Tom Mboya Street, across from Zima Moto, Box 28881, Nairobi. Try Dotis medicine for male strength, Shs. 157/-. KHAGO, Box 28881, Nairobi.

3. [above artwork]: Hot hot new pleasing records from Phonogram

[below English notices]: THEY ARE AVAILABLE IN YOUR FAVORITE MUSIC STORES

Small records: DADDY COOL, [etc.]

Cassettes and LPs: TAKE HEAT OFF ME, [etc.]

[from Oct. 19, 1978]

1. Ouma Maka Dudi advertisement, same as #2 above.

2.

VISIT
TEXT BOOK
CENTRE
LARGE STORE
ABSOLUTELY
OF THE SALE OF
BOOKS
OF TYPES
ALL
P.O. Box [etc.]

[from Oct. 26, 1978]

1. Ouma Maka Dudi advertisement, as above.

2. [above listings]: Hot hot and pleasing new records from Phonogram

FROM PHONOGRAM THERE IS CONFIRMATION THAT THERE IS ENOUGH MUSIC TO SATISFY ALL YOUR NEEDS WHEREVER YOU ARE. THE ONES THAT FOLLOW ARE ACTUALLY THE HITS OF THIS WEEK.

[Swahili titles only]:

POL 412: God is Good (Starehe = relax)

POL 409 I Have Sinned Before You

POLP 509 Those [songs] Which Were Loved

PKLP 107 Wild Animals (Jamhuri = republic)

RIGHT THEN ON SUNDAY THEY HAVE THE PHILIPS RADIO CLUB

THEY WILL BRING YOU NEW HITS

DON'T FORGET TO JOIN YOURSELF WITH THEM

MBIO ZA WAHALIFU

[illegible]

Ukeshere

[illegible]

MIBI

OZA

WAH

ALIFU

[illegible]

Tahal

"There are many things that
 I've learned as a businesswoman
 that I hope to pass on to my
 daughter. I want her to be a
 successful woman, not just a
 beautiful one. I want her to be
 a woman who can take care of
 herself and her family. I want
 her to be a woman who can
 stand up for herself and her
 beliefs. I want her to be a
 woman who can make a
 difference in the world."

[illegible]

ULIMWENGU WA MUZIKI



Maggie totò la Jambo
Mambo

[illegible]

1. **Einleitung**
 2. **Ziele und Zwecksetzung**
 3. **Methodik**
 4. **Ergebnisse**
 5. **Diskussion**
 6. **Schlussfolgerungen**
 7. **Literaturverzeichnis**
 8. **Anhang**
 9. **Index**
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 30. **Summary**
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 32. **References**
 33. **Appendix**
 34. **Index**
 35. **Summary**
 36. **Abstract**
 37. **References**
 38. **Appendix**
 39. **Index**
 40. **Summary**
 41. **Abstract**
 42. **References**
 43. **Appendix**
 44. **Index**
 45. **Summary**
 46. **Abstract**
 47. **References**
 48. **Appendix**
 49. **Index**
 50. **Summary**
 51. **Abstract**
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 60. **Summary**
 61. **Abstract**
 62. **References**
 63. **Appendix**
 64. **Index**
 65. **Summary**
 66. **Abstract**
 67. **References**
 68. **Appendix**
 69. **Index**
 70. **Summary**
 71. **Abstract**
 72. **References**
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MEMBERSHIPS IN LEARNED OR HONORARY SOCIETIES African Studies

Association, African Literature Association, Modern Language Assoc.

PUBLICATIONS "Spear Books: Pop Lit Artifacts," Ba Shiru 10,2 (1981)

Reviews of "Sani" and "Vituko vya Juha Kalulu," Ba Shiru 10, 2 (1981)

"Swahili Fiction Bibliography: An Update to 1980," Africana Journal

12, 3 (1981)

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Languages and Linguistics, 3, 1 (1981)

Review of A New Reader's Guide to African Literature, edited by

Hans Zell et. al., in Africana Journal 15, 1 (1986)

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